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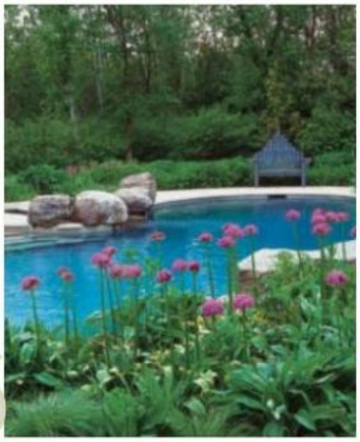

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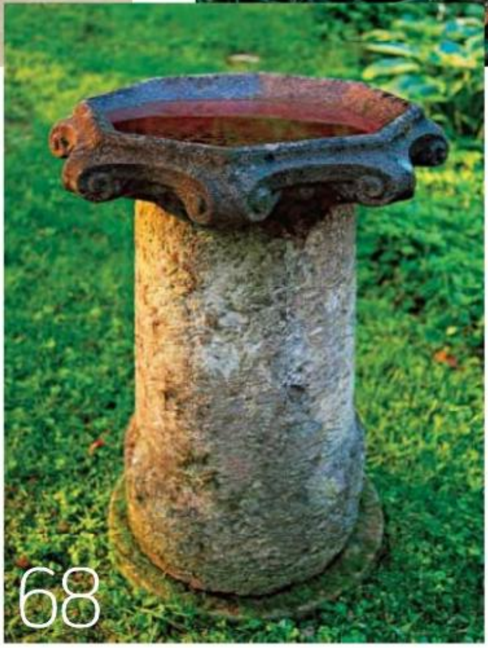

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On the cover: Los Angeles designer Sandy Koepke whips up a collection of saucy succulents for a container that makes a statement. See page 60 for more. Photo by Steve Gunther.

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CLOCKWISE FROM TOP LEFT: DONALD BOLAK; RICHARD FELBER (2); MARION BRENNER

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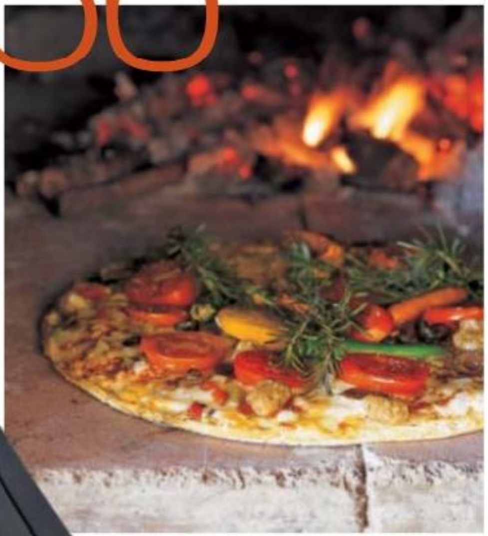

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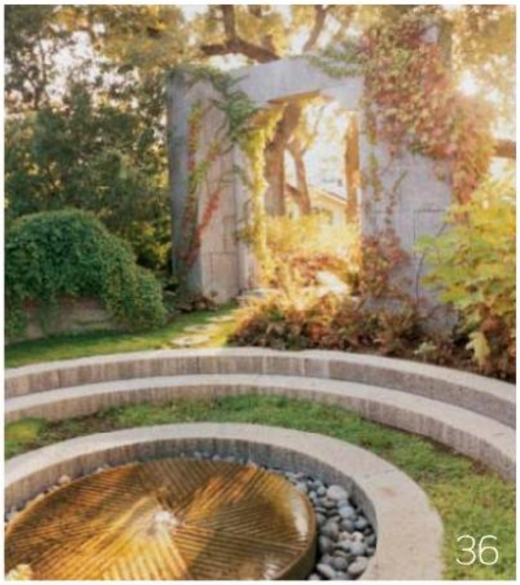
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CLOCKWISE FROM TOP LEFT: PAUL WARCHOL; ERIC ROTH; SIFAS; CAREN ALPERT; PAM SPAULDING; BARBARA RIES

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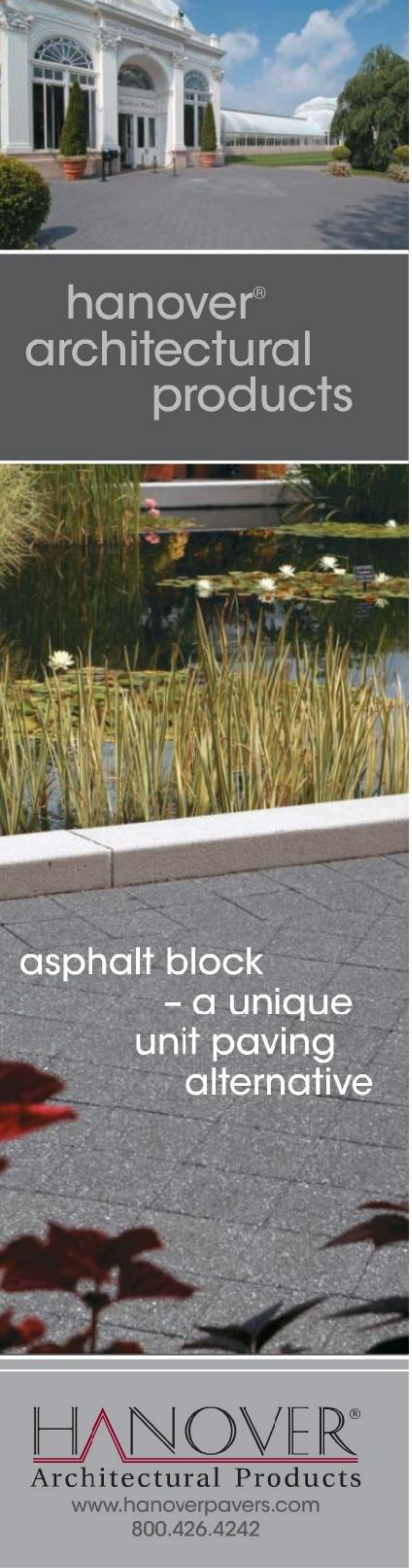

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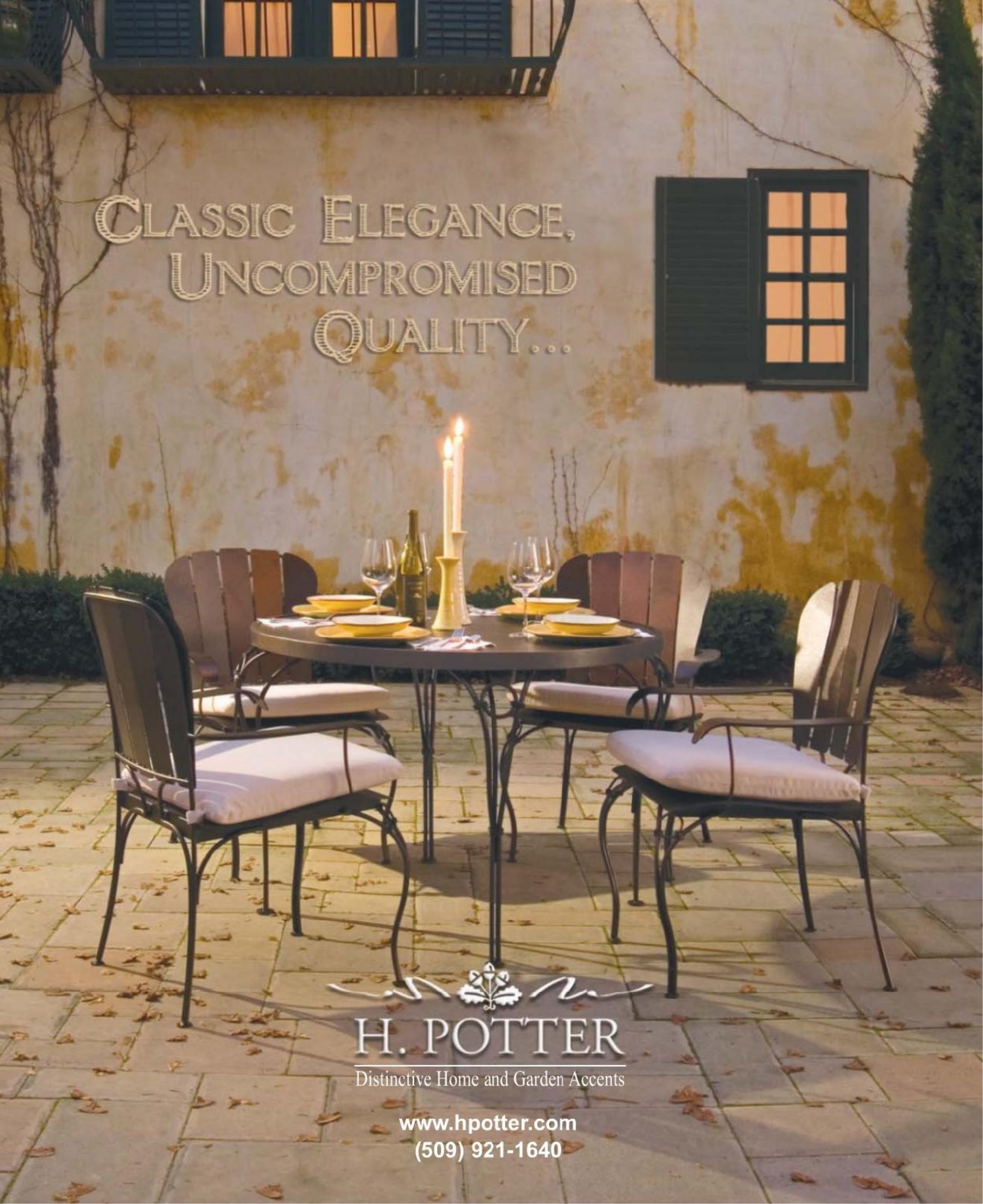
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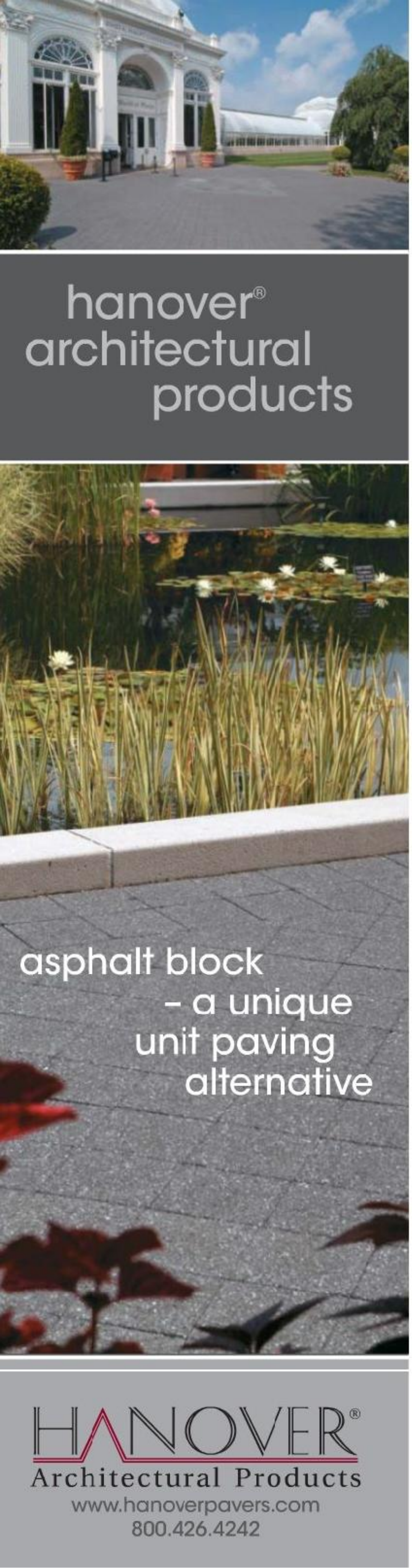

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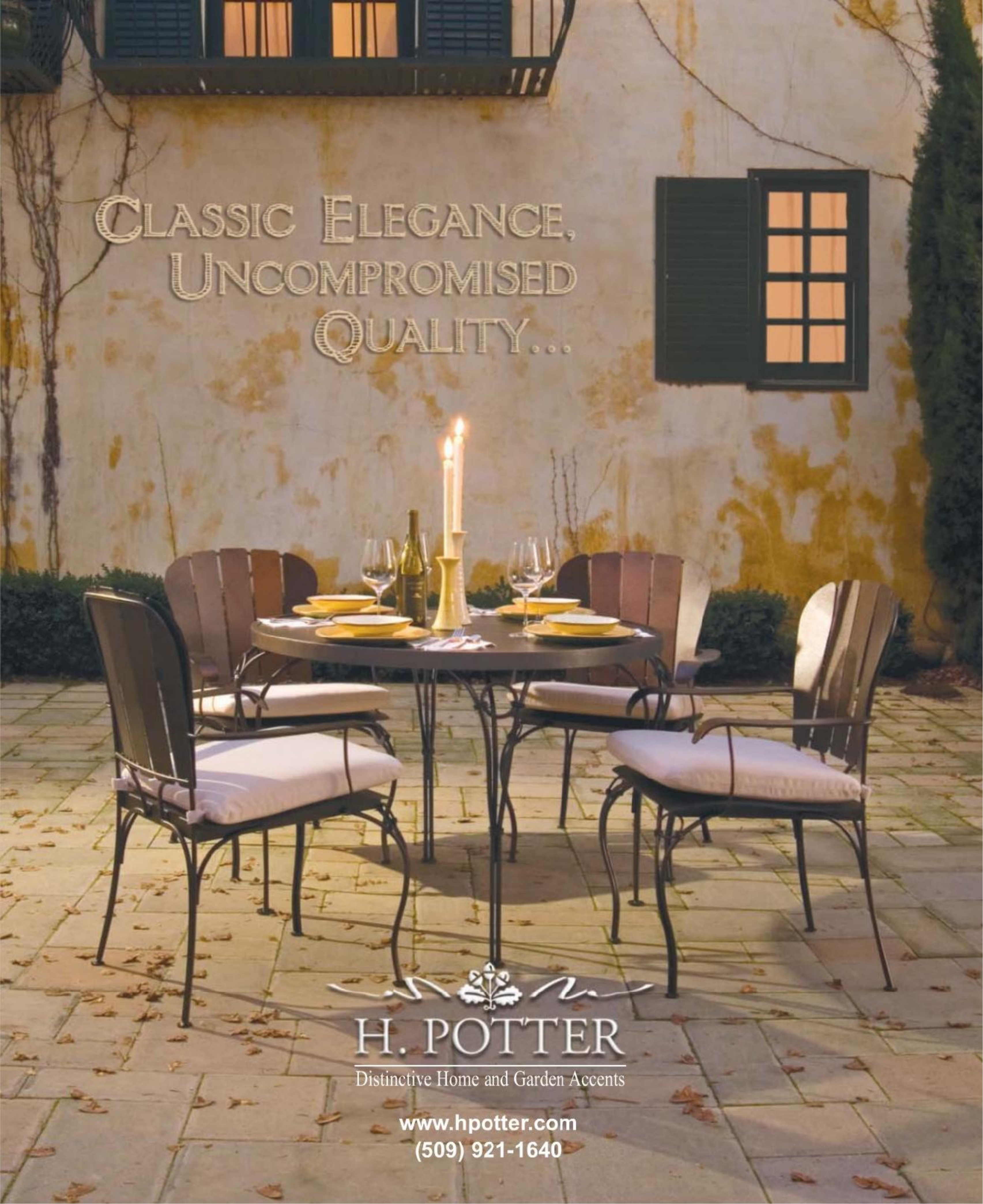

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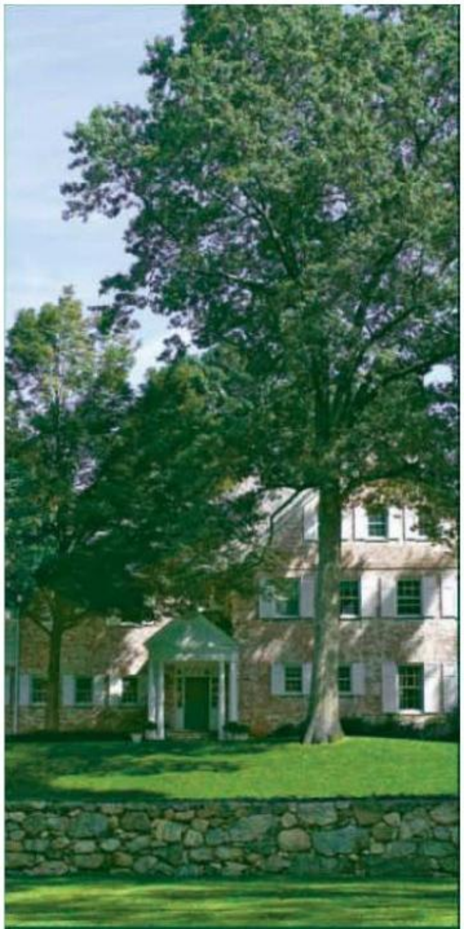

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Out and About

WE LIKE TO THINK THAT FLIPPING THROUGH THIS ISSUE will take you on a stimulating cross-country geo-hort-style adventure. Here are highlights, East to West:

- A beautiful Connecticut garden makes maximum use of the natural woodland landscape (page 68).
- This issue's "groundbreaker," Lynden Miller, saved some of New York's most beloved gardens (page 40).
- Chicago landscape architect Craig Bergmann creates a striking suburban garden with plants and style that recall the Midwestern prairie (page 76).
- In our new column on green design, Minnesota landscape architect Adam Arvidson shares his expertise gained in America's capital of rain gardens (page 86).
- California celebrity garden designers create some amazing container gardens that you can try anywhere you live (page 60).
- Landscape architect Mark A. Schatz shows us California living at its most blessed—pool, outdoor kitchen, heritage oaks (page 36).
- Seattle shows off its daring new shoreside sculpture garden (page 44). And, near Seattle, we get a close-up look at Dan Hinkley's latest masterpiece, which many consider America's finest new garden (page 48).

What these articles say to me is that regional gardening and design are very much alive. Go to a mall or big-box store or a fast-food place, and you won't know where in America you are. But visit a garden and right away you'll know whether you're in Cambridge, Massachusetts (lilacs), or Austin, Texas (bluebonnets)—as distinctly as we still recognize a Boston or Texan accent. For this, we can thank the current generation of landscape architects and garden designers, along with enlightened home gardeners who put a premium on smart, sustainable, site-appropriate gardens. Plus, the wonderful variety of native plants allows us to personalize and localize our gardens in ways that make them easy to maintain and look right at home.

This is a great time of year to explore gardens and wild spaces all across the country—of course that's one of the perks of our line of work. Our editorial team will be out seriously collecting ideas and visiting gardens for future issues. I'm looking forward to sky-blue ceanothus in Santa Barbara and the celebrated cherry trees of Washington, D.C., if my timing is right. How about you? If you'd like some ideas for great April gardens worth a special trip, see the suggestions of our editors at right.—**BILL MARKEN,** EDITOR IN CHIEF

April Outings

JOANNA FORTNAM

- Chanticleer, near Philadelphia
- Bloedel Reserve, Bainbridge Island
- Lotusland, Santa Barbara

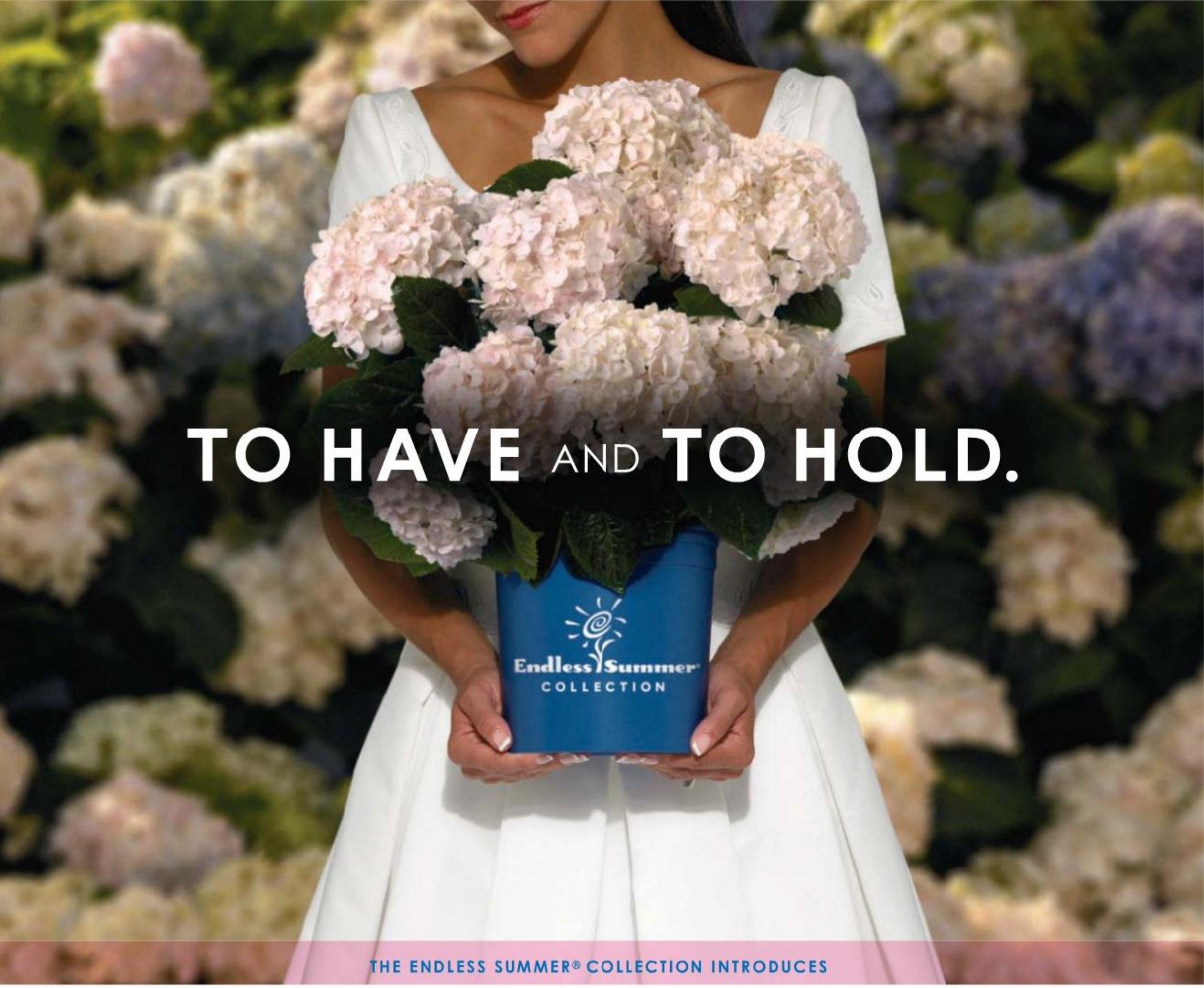
JENNY ANDREWS

- Harry P. Leu Gardens, Orlando
- Atlanta Botanical Garden
- Missouri Botanical Garden, St. Louis

DONNA DORIAN

- Conservatory Garden, New York City
- Cheekwood, Nashville
- Millennium Park, Chicago

ZACH STOVALL



Blushing bride

EVERY BRIDE IS BEAUTIFUL, BUT THIS ONE IS EXTRAORDINARY. What makes her so remarkable? Pure white mopheads, which gradually take on a sweet subtle blush of pink, striking dark-green foliage, and a love that lasts forever with the ability to rebloom on both old and new growth. Say hello to Blushing Bride. She's so exceptional, your garden will know it's finally found true love.

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TIM STREET-PORTER

Seeing Red and Green

We went out on a limb in describing a plant as "bamboo painted red and green" (right) in our March 2007 issue (page 76). It turns out to be not bamboo and not painted—but a rather fine specimen of the tropical sealing-wax palm (*Cyrtostachys renda*), which has startlingly red stems, at least on the new growth. Because of its requirements for heat and humidity, it is a difficult palm to grow in the continental United States. *Thanks to Dr. Emmet J. Judziewicz, assistant professor of biology at the University of Wisconsin, for identifying it.*—**Ed.**

Bark Buzz

I really enjoyed reading "The Art of Bark" in your Oct/Nov 2006 issue. We have heart's-a-bustin' growing throughout our woods here in upstate South Carolina. The bark in the picture on page 28 is not anything like what I have observed from our native plants. The flat-sided stems are dark green and smooth during the summer and winter—with no texture at all. How mature would this plant have to be to have bark with a pattern like this? Our plants do not mature to any great size because the deer "dearly" love them. So, the stems are spindly with very few seedpods. This may be why I was so surprised to see such beautiful bark.—**Nancy Oglesby, Roebuck, SC**

The shrub pictured in the article is actually in the photographer's garden and is many years old. Your euonymus would need to remain uneaten for several years before it would be large enough to show striations, with the main stems three-quarters to an inch in diameter.—**Ed.**

Topiary Test

In the Jan/Feb issue of *Garden Design*, there is an article on page 48 about Christopher Bradley-Hole. Can you tell me the name of the topiary trees featured? Great issue by the way.—**Mark Magnuson, Nashville, TN**

*Those are bay trees (*Laurus nobilis*), but you could also use Portuguese cherry laurel (*Prunus lusitanica*) to achieve the same effect.*—**Ed.**

Fond Memory

Thank you for your consistently interesting magazine. It is a joy! I particularly enjoyed your "English Gardens Still Rule" in the Jan/Feb 2007 issue. Finding Clifton Nurseries listed in "20 UK Shopping Hotspots" brought back fond memories of my visit to that remarkable shop. I was alone when I arrived at Clifton, and was disappointed to find the door locked. A note encouraged me to ring the bell. A lovely, thoroughly British voice came over the speaker, asking me how she could help me. In my most dramatic voice I told her I was a gardener from the States who had come on my "pilgrimage" to Clifton. As I stood on the sidewalk, wondering if anyone would actually show up, the door opened wide and a gentleman warmly welcomed me. I recognized the owner of the shop from his picture in a magazine. He introduced himself and took me on a personal tour of the entire shop! Although I have enjoyed many experiences in England, I can truthfully say my visit to Clifton is one of the most vivid and exciting.—**Patt Linden, Seguin, TX**

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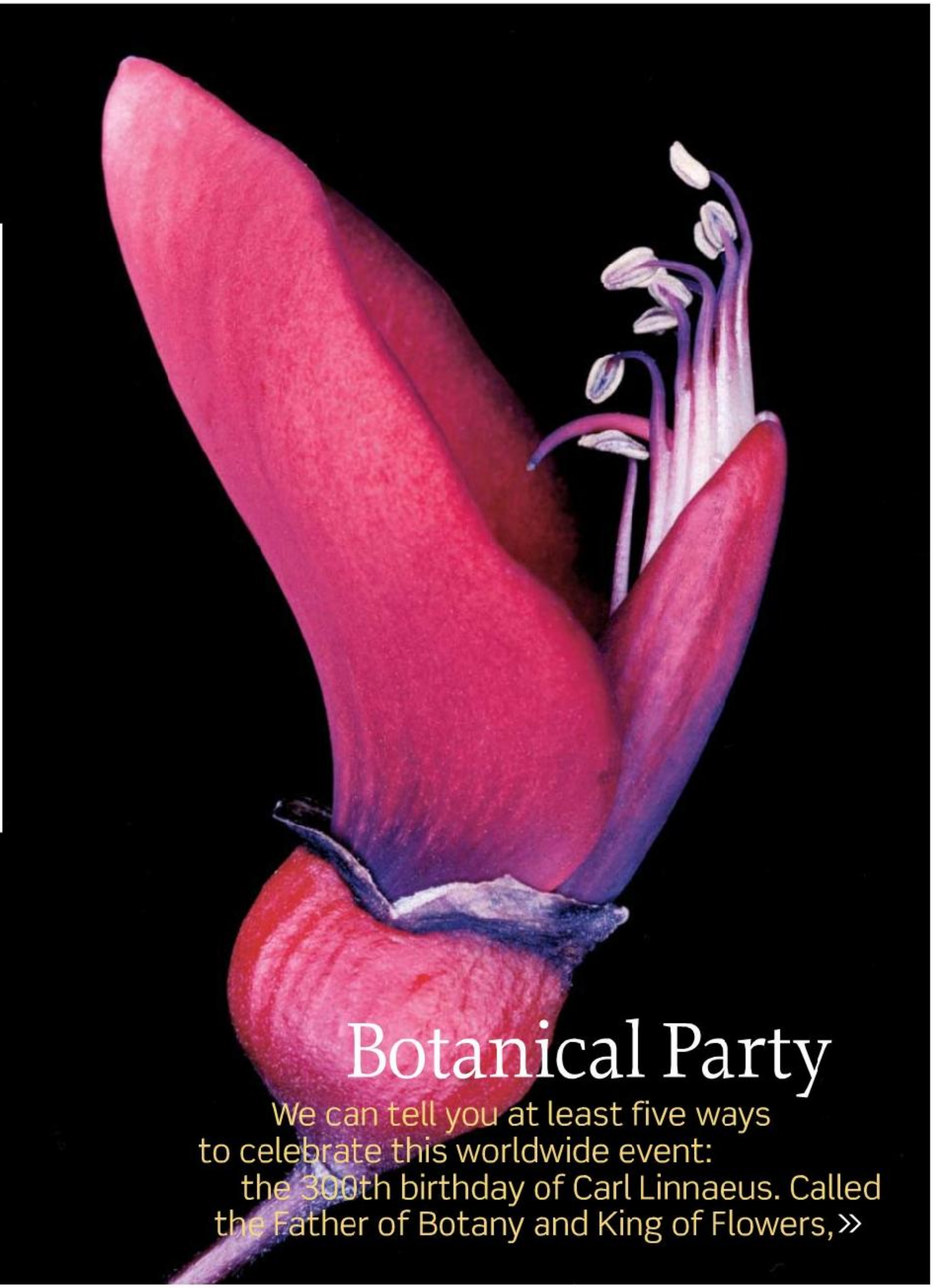
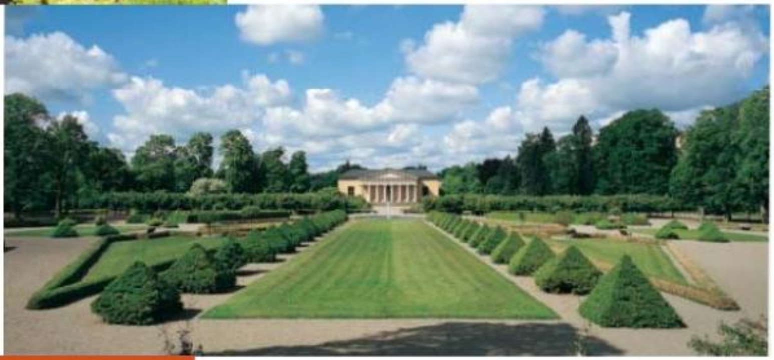


Above: Master scientist Carl Linnaeus. Right: *Erythrina crista-galli*, one of thousands of plants assigned a Latin name by Linnaeus; from *A Passion for Systems*, published as part of the tercentenary celebration of Linnaeus' birthday.

Botanical Party

We can tell you at least five ways to celebrate this worldwide event: the 300th birthday of Carl Linnaeus. Called the Father of Botany and King of Flowers, »

LEFT: THE ROYAL SWEDISH ACADEMY OF SCIENCES; HELENE SCHMITZ



All about Linnaeus, clockwise from top left: Wij Gardens in Ockelbo, Sweden; thistle from *A Passion for Systems;* Linnaeus Teaching Garden in Tulsa; the Linnaeus Garden at Uppsala University, restored to its 1745 Linnaean design.

CLOCKWISE FROM TOP LEFT: PERNILLA HED; THE ROYAL SWEDISH ACADEMY OF SCIENCES; LINNAEUS TEACHING GARDEN; ANDERS TUKLER/UPPSALA TOURISM

Linnaeus was the mastermind behind the genus-species system of Latin names. But he was also one of the first ecologists, and his frank discussions of the sex lives of plants and animals shocked his contemporaries. A teacher, writer and explorer, he created order for the natural world in his *Systema Naturae*, helped found the Royal Academy of Sciences in Sweden and was a professor at the University of Uppsala, inspiring his students to circle the globe.

The master scientist deserves a party, don't you think? Here are five interesting ways to celebrate his birthday this year:

JOIN THE FESTIVITIES IN SWEDEN: The biggest to-do will take place in Sweden, Linnaeus' home country, where nearly yearlong plans (concluding December 15) include special activities across the country. And noted Swedish landscape designer Ulf Nordfjell is designing a modern Linnaeus garden for the Chelsea Flower Show, held in London May 22-26. Visit linnaeus2007.se for lots of information on the tercentenary activities.

VISIT A HOMEGROWN LINNAEUS GARDEN: If you can't travel to Sweden, there is a garden created to honor Linnaeus right here in the United States. Located in Woodward Park in Tulsa, Oklahoma, the Linnaeus Teaching Garden opened its doors last June. Visit tulsagardencenter.com for more information.

READ A BOOK: Several books bring Linnaeus to life, including *Linnaeus: The Compleat Naturalist* by Wilfrid Blunt (Princeton University Press, 2002). A version for children is *Carl Linnaeus: Father of Classification* by Margaret Jean Anderson (Enslow Publishers, 1997). For those who want to delve deeper, one of Linnaeus' classic works, originally written in Latin and thus limited to the ultra-scholarly, has been translated into English: *Linnaeus' Philosophia Botanica* (Oxford University Press, 2005). And Anna Pavord has written an epic work on the history of plant names: *The Naming of Names* (Bloomsbury, 2005).

SEE THE USBG EXHIBIT: For fans of television's *CSI*, an exhibit at the U.S. Botanic Garden in Washington, D.C., brings plant identification into the 21st century. Nature's Barcodes, on display through June 10, tracks the development of a process using DNA that could eventually create a "bar code" for every species on the planet. Call 202-225-8333 or visit usbg.gov for more information.

PLANT A PLANT NAMED BY LINNAEUS: Linnaeus named thousands of species, from sweet peas to rosemary, rhododendron to cabbage. For a lengthy list of plants, visit Plants for a Future at pfaf.org (look for the L. after the plant's Latin name).—**JENNY ANDREWS**

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Butter-yellow pea flowers of thermopsis are a favorite of Allen Bush (top), manager of the North American office of Jelitto Perennial Seeds.

i love this plant

Thermopsis

I love the pea family, from the edible to the ornamental. Ever since I started bush beans in a milk carton in Miss Goodwin's first-grade class, I've been hooked, and thermopsis is one of my favorites. I cut my teeth on the eastern native *Thermopsis villosa*, Carolina false lupine, which partially assuaged my longing for the summer lupines that look so lovely in European gardens. I've seen the dark-flowered *T. barbata* in Sichuan at 8,000 feet in the cool September mist, but there's no way to mimic that here in Kentucky. But I'm very partial to another Chinese species that I've grown successfully for 10 years, *T. chinensis*. Even the buds are attractive, emerging grayish purple in mid-March, coinciding with the blooms of galanthus, species crocus and hamamelis. Then slowly they unfurl alongside blooms of hellebores, epimediums, *Primula kisoana*, *Cardamine diphylla*, *Iberis sempervirens* and *Veronica umbrosa* 'Georgia Blue'. The frost-resistant soft-yellow spires of flowers above 20-inch stems and small grayish leaves will be fully open a week or two before redbuds and dogwoods, lending brightness and verticality to the perennial border. Miss Goodwin would be pleased.—**ALLEN BUSH**

LEFT: MARIANNE MAJERUS; PAM SPAULDING

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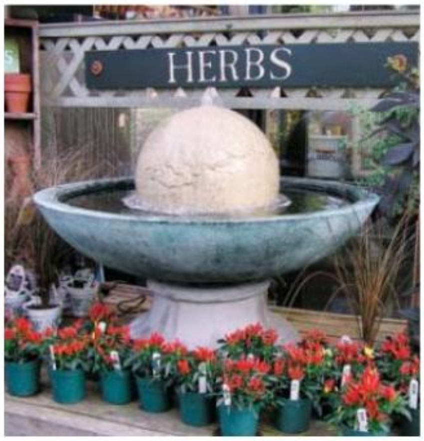
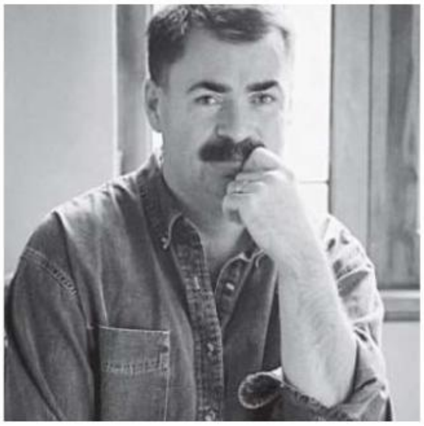
Southlands Nursery owned by Thomas Hobbs (below right), is a cornucopia fit for anyone wild about plants. 6550 Balaclava St., Vancouver; 604-261-6411.

shopping

Jewel-Box Shop

Plant-obsessed Thomas Hobbs has created a garden center that is both chic and down to earth



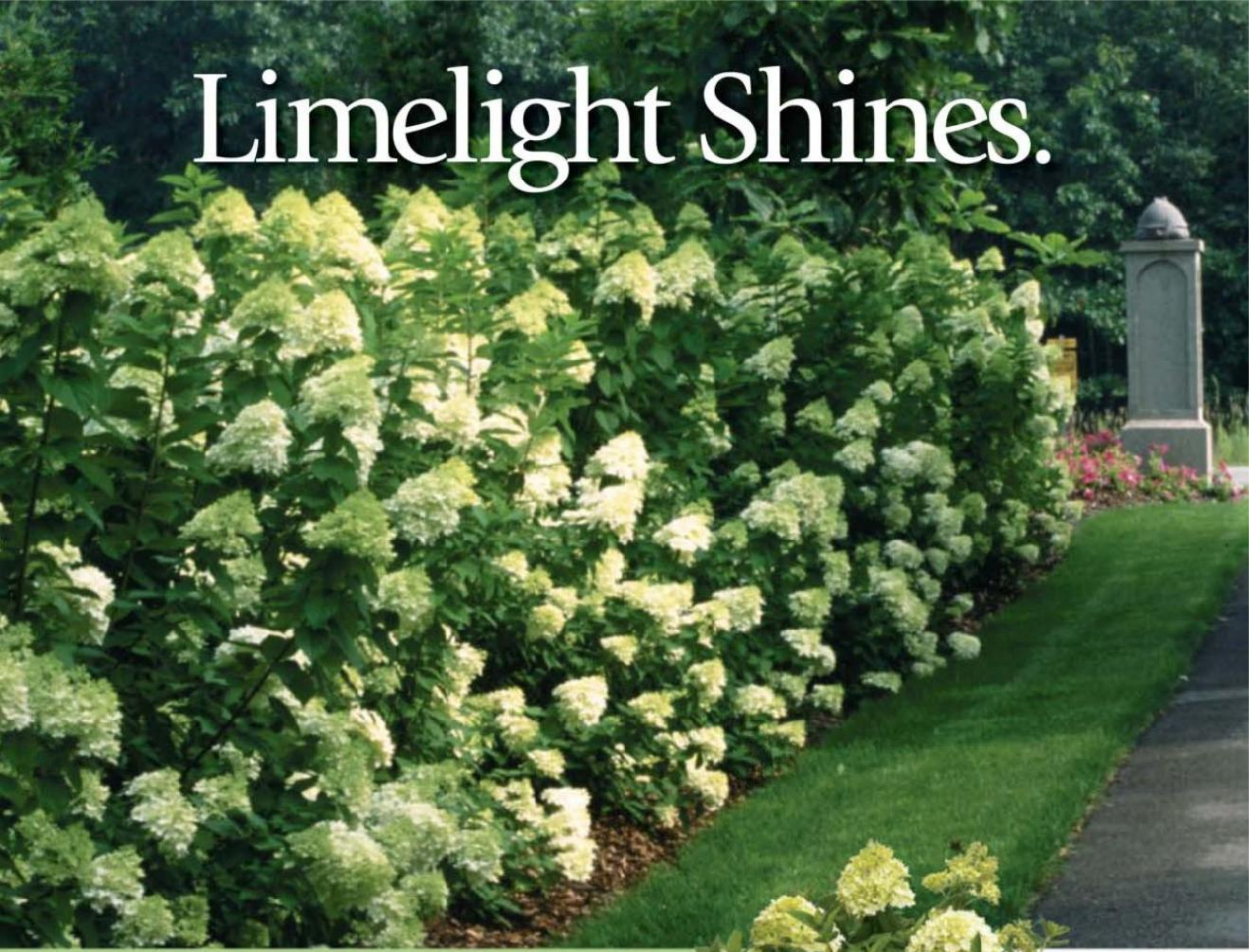


NONPAREIL BRITISH COLUMBIA GARDENER AND PLANTSman Thomas Hobbs knows what he likes. And what he likes, he puts in his store, Southlands Nursery Ltd. Lucky for its patrons, Hobbs has exquisite taste and what he calls "laser eyes" for finding what's cool and cutting edge. Acquired in 1991 and co-owned with partner Brent Beattie, Southlands is a wonderland of unusual plants, furniture, pots and curios. The goal is to create not just a place to buy things, but an experience. To this end Hobbs styles the entire store to create a maze of vignettes that combine plants with interesting objets d'art—no boring 100-foot rows of same-old, same-old here.

For anyone lucky enough to visit his private garden in Vancouver (his "lab") and for readers of Hobbs' books, *The Jewel Box Garden* and *Shocking Beauty*, this retail cornucopia should come as no surprise. It is just another extension of his unstoppable creativity, and his desire to avoid anything "too normal." The same can be said of his plant-passionate, aesthetically refined staff—his "team of wizards."

Hobbs' vision makes Southlands seem both exclusive and user-friendly. A horticultural prodigy, Hobbs thinks he was born obsessed with plants and opened his first plant shop right out of high school. What does Hobbs have in the works this year? Rare rhododendrons, more succulents, dark-leaved dahlias, tuberous begonias—and anything else he wants.—JA

JENNY ANDREWS (3); TIMBER PRESS



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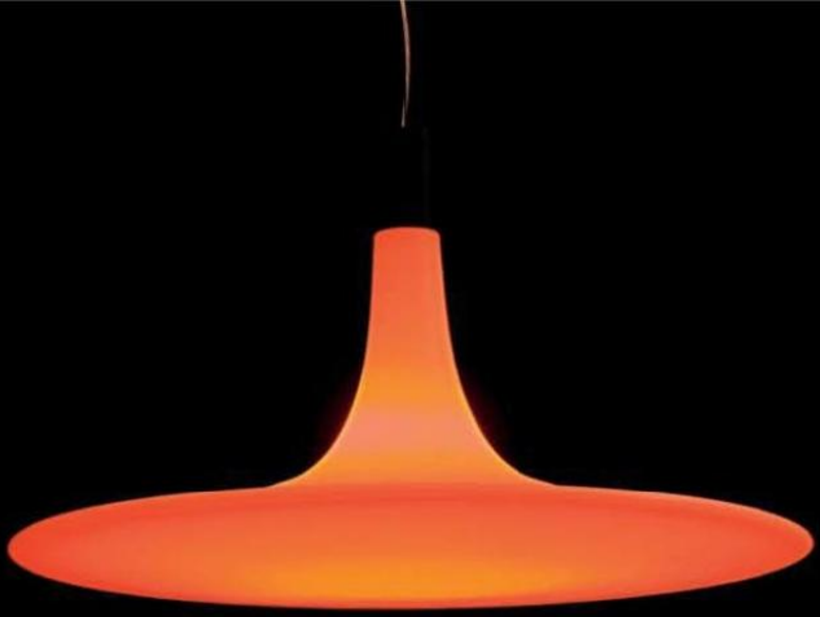

fab furniture

Giddyup

Just out of the gate, this funky ensemble created by Dirk Wynants, founder of and chief designer for Belgian furniture company Extremis, was introduced in January at the Design Post Cologne furniture show in Germany. The ergonomic, saddle-shaped Bronco stool can be pulled up around either the Corral table or the Extremis Qrater fire pit (see *Garden Design* Oct/Nov 2006). Beverages can be secured on the stool via the handy "pommel" at the front. The circular Corral table (almost four feet across and nearly two feet tall) seats seven Broncos and can be installed with a lighting unit. Hung from above, the same Corral table is transformed into a lighting fixture called C'upsidedown. The mirror-image lights above and below create a cozy party place for swapping stories or sharing grub. Colored versions make the scene even more festive. Available in late spring from Ideas for Living. Pricing upon request. For more information e-mail info@ideasforliving.com or visit extremis.be.—**JA**

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PAUL WARCHOL (2)

public spaces

House of Glass

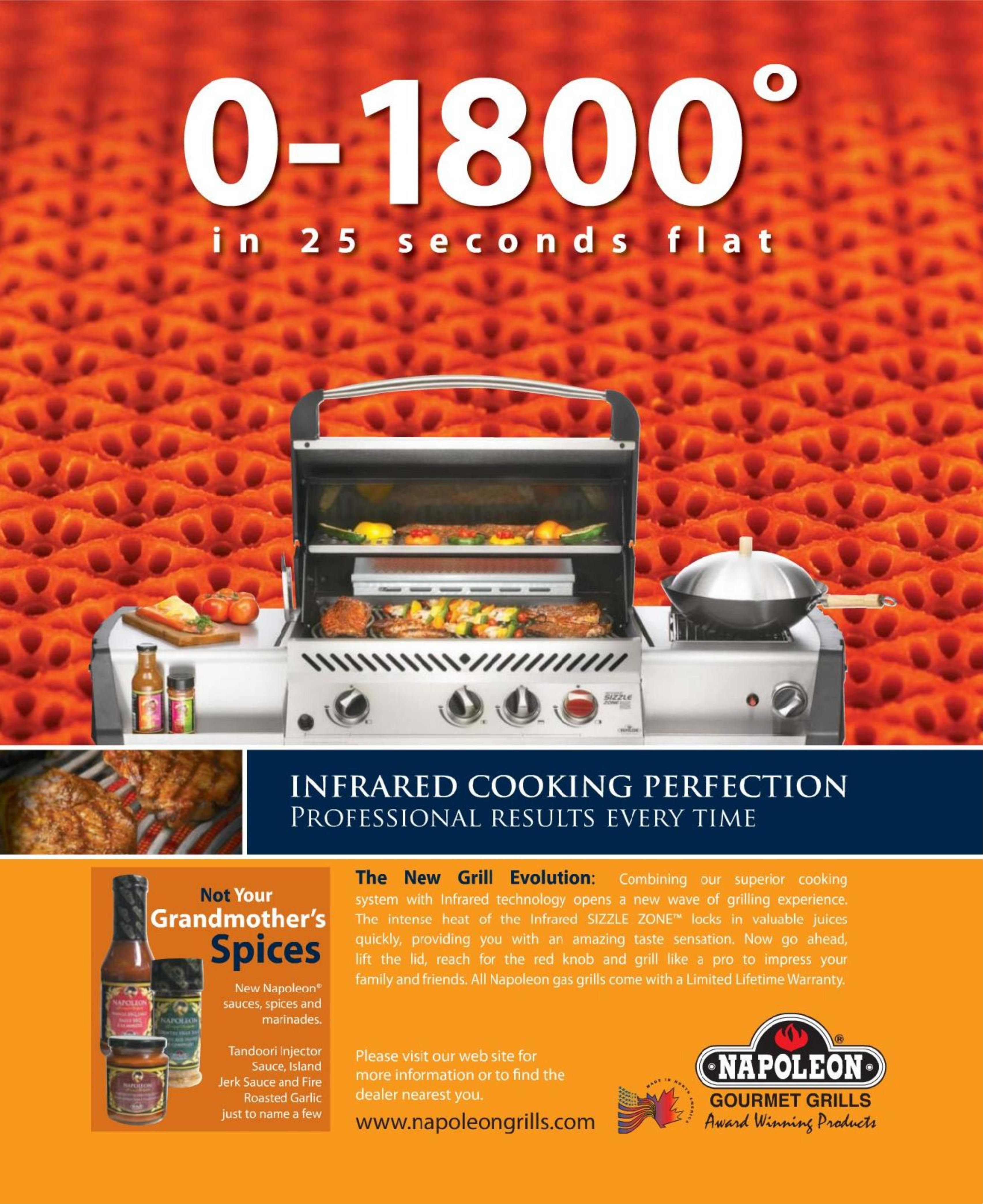
An iconic piece of American landscape architecture opens to the public

THIS MONTH'S OPENING OF INTERNATIONALLY RENOWNED architect Philip Johnson's Glass House in New Canaan, Connecticut, has many architecture fans anxiously waiting their turn to visit the 47-acre site, with its iconic steel and glass structure resting on a flat lawn, perched on the edge of a rocky promontory overlooking a pond and a forest. Yet this, Johnson's main residence until his death in 2005 at the age of 98, was not designed as an object of architecture but "as a place to experience the landscape around it," says Christy MacLear, executive director of Philip Johnson's Glass House.

From top: Philip Johnson's Glass House, now a National Trust Historic Site. The library/study; inside, Johnson's work table sits beneath the ocular skylight.

For more than 50 years, the celebrated architect experimented with new ideas in both architecture and the surrounding environment. He trimmed or removed trees to allow light to filter through to the forest floor, for a visually richer experience. And he added 14 other structures to the property, 11 of which he designed himself.

"Johnson was always interested in the history of things, including the history of landscape," says Hilary Lewis, scholar at the Glass House and author of two books on Johnson. One of the follies on the site, the Ghost House, is made entirely of chain link, a nod to architect Frank Gehry who was using this everyday material in his work. But the square gable-roofed structure, covered with vines, is also sited on the foundation of an old farm building. "Johnson didn't think of landscape plus architecture," Lewis said. "He thought landscape *was* architecture."—**ANASTASIA BOWEN**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1

backyards spa style

With water an integral part of garden design, Sundance® Spas hot tubs are capturing center stage in the backyard.

THE MODERN SPA IS FINDING A NEW HOME IN THE HEART OF THE GARDEN. For outdoor decorators who delight in the sensory allure of moving water in a landscape, a spa is a natural addition. The visual impact of water is undeniable – a spa reflecting sunlight in a leafy alcove; a sparkling hot tub surrounded by blooming plants. The mist rising from the warm water of a hot tub is an invitation to enjoy the relaxing, therapeutic benefits of a hydromassage. And now, with Sundance Spas offering features like lighted waterfalls, and more options in coordinating spa accessories, it's easier than ever to integrate the beauty of moving water into your backyard environment.

Spas come in a wide variety of shapes, sizes and colors. As a first step, measure the space where you envision your spa, and imagine the overall look and feel for the area. A portable spa can be partially sunken into a stone, wood or brick deck for a customized look. Tuck your spa into a secluded corner, or set it up on a patio with coordinating bars and stools for entertaining. Gazebos and screens from Backyards by Sundance provide shelter from the elements, a place to hang seasonal plants, and the privacy of an "outdoor room."

1 In an area large enough for entertaining, this corner location also offers privacy.

2 An in-ground spa becomes a garden oasis.

3 A wide, stone stairway showcases this Sundance hot tub, and makes it easy to access the verdant, secluded location.

4 A matching gazebo creates an outdoor-room effect.

5 Flowering plants, hedges and trees form a natural spa retreat.

6 You can add matching steps, surrounds, stools, and other accessories to any Sundance Spas hot tub.

2

3

A waterfall, backlit with color on a starry night, adds an element of drama. The AquaTerrace™ and AquaSheer™ waterfalls in hot tubs by Sundance Spas operate independently of the spa's jets, so you can enjoy the sight and sound of cascading water even when you're not using the hot tub.

Keep in mind that a portable Sundance hot tub is quite simple to set up. More importantly, thanks to advanced water purification systems and an emphasis on energy-saving features, a Sundance is easy to care for, with minimal operating costs.

Whether it's the focal point of a landscape, or a subtle way to integrate the beauty of moving water into the environment, a portable spa will add style, and livability, to your backyard.

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Tiny Dancers

Species fuchsias sparkle like gems and offer a sophisticated alternative to their party-girl hybrid cousins

HYBRID FUCHSIAS, WITH THEIR PETTICOATED, POODLY POM-POM FLOWERS, JUST MIGHT BE the horticultural definition of gaudy. How many other plants can you think of that have their names pinned on a color (especially one so vivid)? Of course, if the numbers mean anything (10,000 named fuchsia hybrids with millions sold each year), my opinion is certainly in the minority. But when it comes to plants, what excites me the most is a simpler, more subtle beauty—like that possessed by species fuchsias, parents of those flashy hybrids.—**ADAM LEVINE**

PHOTOGRAPHS BY BARBARA RIES

F. GLAZIOVIANA
In its native Brazil, this beautiful evergreen can be a compact shrub or climb up to the tree canopy. In cultivation it reaches 6 to 12 feet, and is a good choice for topiary or hanging baskets. Unpruned it can be a scandent climber. Small flowers, less than an inch long, are abundant.

Appeal: Dainty ballerina flowers of red, pink, white, lavender or yellow perch like jewels on trailing or arching stems, making them perfect for containers and hanging baskets. Where climate permits, plants grown in the ground can develop into shrubs covered with these delicate beauties or even work as groundcovers.
Zones: Most fuchsia species are native to well-watered tropical forest regions of Central and South America, with a few found in New Zealand and Tahiti. In cultivation, the plants thrive outdoors in cool-summered, frost-free climates, such as Northern California, the Pacific Northwest and the United Kingdom, where fuchsia shows are a regular summertime event. In cold-winter climates fuchsias can be treated as annuals, or potted plants can be stored dormant in a cool

F. FULGENS Sometimes called the flame fuchsia for its bright orange-red flowers with chartreuse tips, this species (like many fuchsias) is a favorite of hummingbirds. A deciduous winter bloomer, it typically reaches 3 to 4 feet tall, and has tuberous roots that store water during dry seasons.

[1] *F. MICROPHYLLA* SSP. *APRICA* This little-leaved variety of the species has small pinkish red flowers, less than half an inch long. This is a good choice for pot culture; even small plants grown in small containers will still cover themselves in blooms.
[2] *F. PANICULATA* This vigorous species can reach 24 feet in the wild, and about half that in cultivation, with a spread of 18 feet. This species is known for its large clusters of flowers up to 10 inches across. While resistant to fuchsia gall mite, *F. paniculata* hosts the pest; beware of placing it near susceptible varieties.
[3] *F. MICROPHYLLA* SSP. *HIDALGENSIS* This small, spreading shrub is similar in habit to *F. microphylla* ssp. *aprica*, only with white flowers. Both subspecies have attractive, glossy green leaves.
[4] *F. SPLENDENS* Sometimes called the candy fuchsia, this vigorous species, with long, pendulous multicolored flowers, can become a shrub in its native habitat. A fall and winter bloomer, it stores water in its roots and may drop its leaves during dormancy.

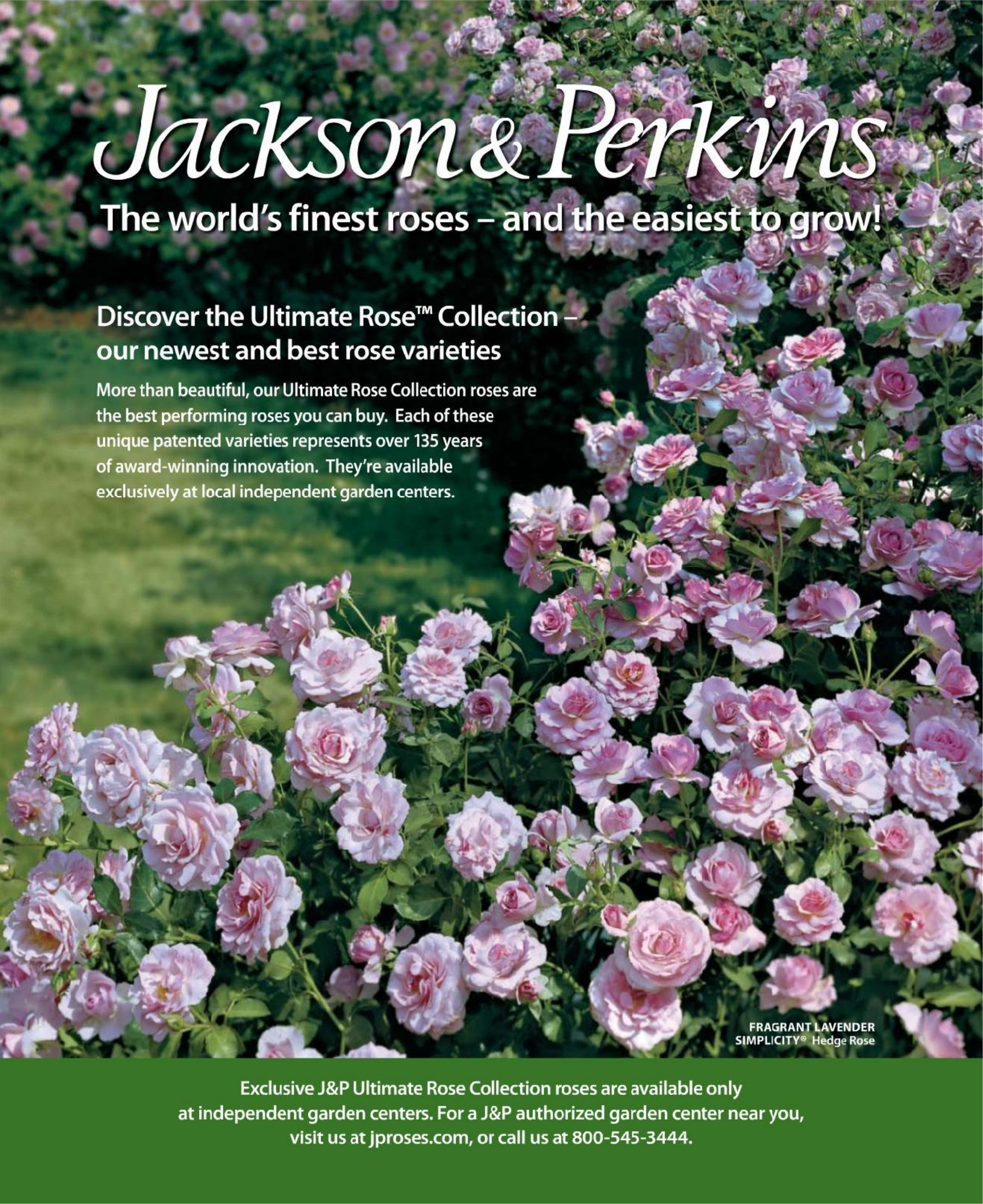
basement or garage, or wintered over in greenhouses.

Exposure: Summer heat often spells doom for the plants, which is why that basket of hanging fuchsias purchased on Mother's Day often poops out by July. By providing dappled shade and protection from drying winds, and by paying attention to watering and misting, gardeners in hot climates can sometimes cajole the plants into surviving, if not thriving.

Soil: Whether grown in the ground or in containers, fuchsias benefit from a well-drained soil and a weekly feeding with half-strength water-soluble fertilizer.

Care: Fuchsias can be grown from softwood tip cuttings; rooting time varies from two to four weeks. Cuttings taken from the more vigorous species can grow to blooming size in a single season. Some species can also easily be grown from seeds, which the plants produce in the attractive berries that follow the flowers.

Many species have strong resistance to the fuchsia gall mite, a microscopic insect that deforms the leaves and flowers of many hybrid varieties. Difficult to control without strong pesticides, the mite is especially pernicious on the West Coast of the United States. Aphids can also deform fuchsia growth, but being visible to the naked eye, these pests are easier to control.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F. PROCUMBENS
This evergreen species has upward-facing, yellowish blossoms (unique among fuchsias) and eye-shadow-blue pollen, but the flowers are small, and the prostrate, creeping plants rarely reach more than 4 to 5 inches off the ground. Native to sandy banks on the New Zealand coast, this unusual fuchsia forms 2- to 4-foot-wide mats of heart-shaped leaves, and is a good candidate for a hanging basket. The flowers are sometimes followed by thumbnail-size pink fruits.

designing with fuchsias ■ Fuchsias respond well to pruning and pinching, either to control their growth or shape them into hedges, standards or topiaries. Since they bloom on the new wood, any pruning should be done before the fresh spring growth begins. ■ If left unpruned, some species will become large shrubs or small trees. Others will become "scandent," sending out long branches that will scramble up into overhanging trees or through adjacent shrubs, which can create beautiful, serendipitous combinations. ■ Smaller types are appropriate for container culture, including hanging baskets, which tend to display their dainty, dangling blooms neatly at eye level.

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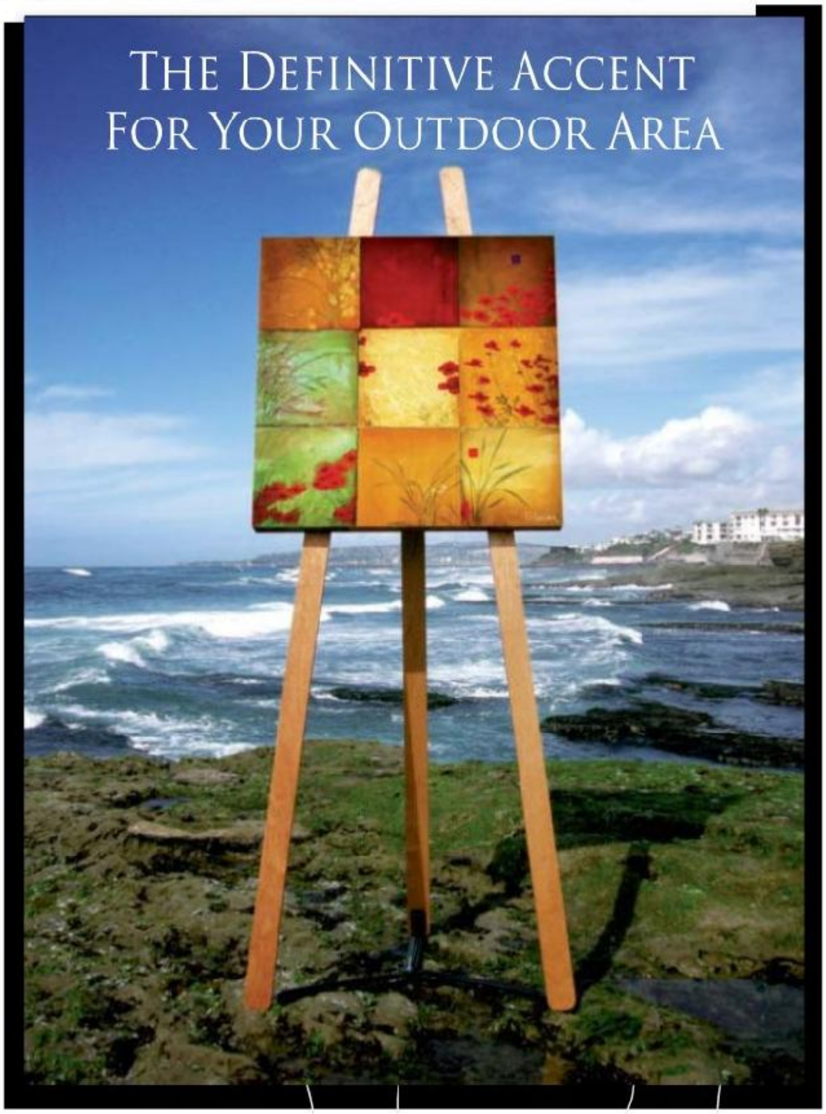

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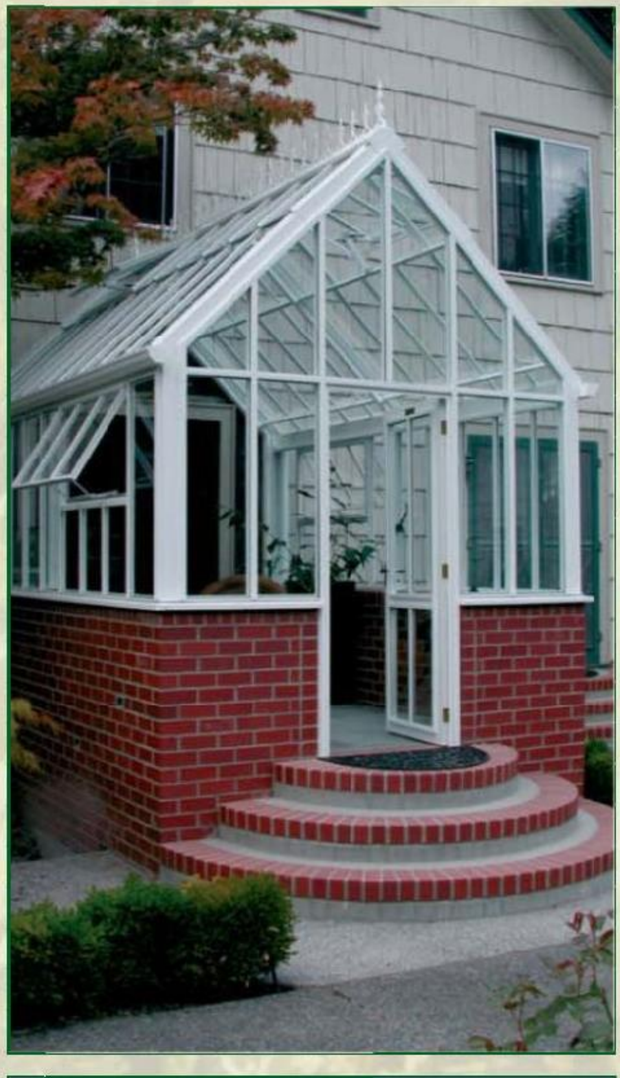

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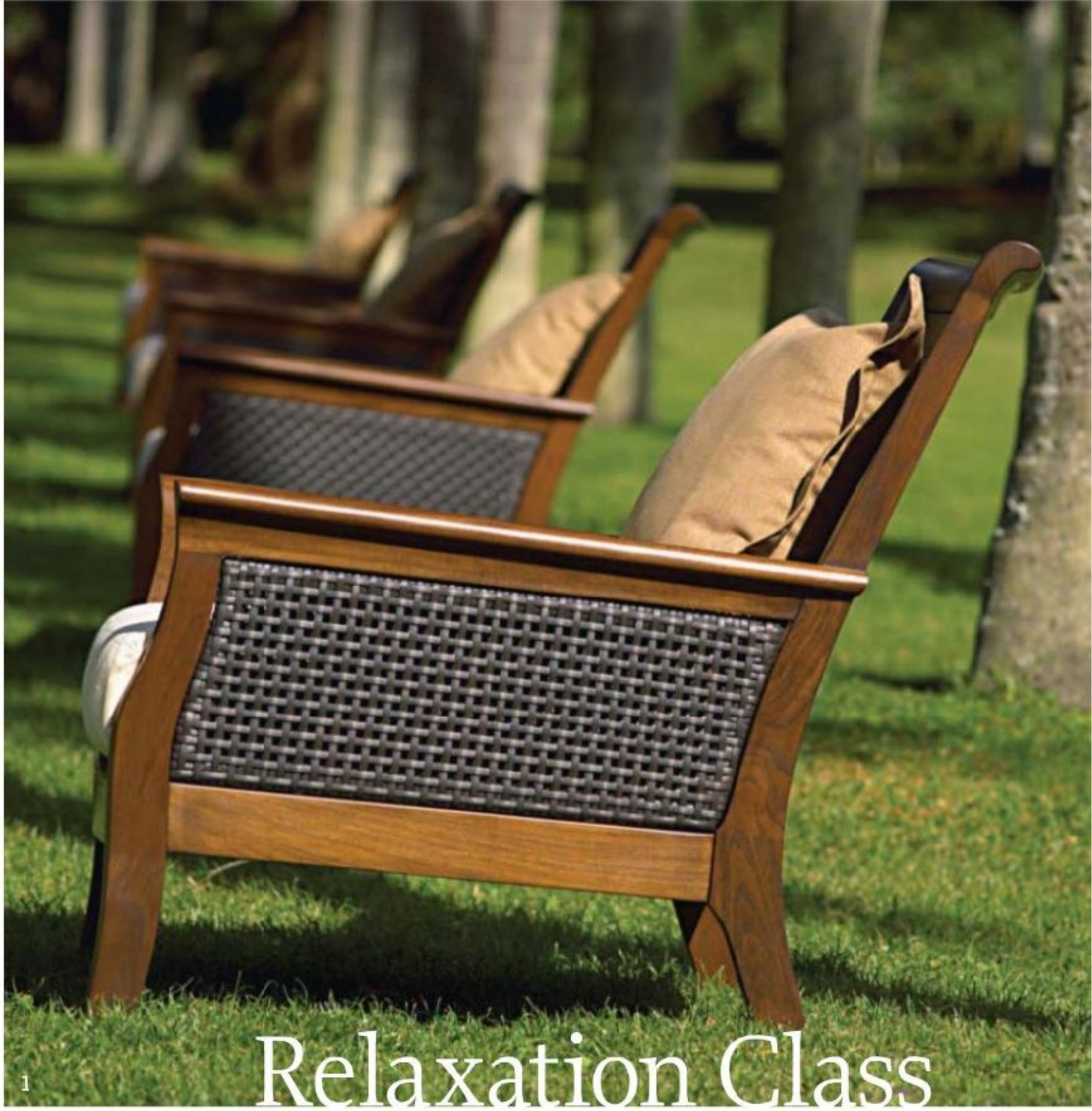
style

[1] ANASSA LOUNGE ARMCHAIR Taking his cues from the 19th-century British colonial style, Danish designer Povl Eskildsen updates the classic look of the plantation chair in teak. From Gloster—lounge: $3,200 in saddle with natural teak finish; $3,480 in mocha with louvered back; ottoman $1,380 to $1,470, depending on styling. Call 888-GLOSTER or see gloster.com.
[2] KOLORADO LOUNGE CHAIR Inspired by mid-century forms, this beechwood and brushed-steel chair combines experimentation in wood with a revolutionary, ecologically sound chemical treatment that makes t suitable for outdoor use. The results are stylish well-being and comfort in a chair and in the four-piece collection. From Sifas: $1,995. Call 305-573-0848 or see sifas.fr.
[3] THE DELTA Move on—and move indoors and out—with this sleek, contemporary aluminum lounge chair designed by Abou Soudavar. Part of a 12-piece collection, available in a range of painted metal finishes and upholstery. From Mirak Inc: $2,450. Call 713-784-1400 or see mirakfurniture.com.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Relaxation Class

Lounge chairs offer a new way of life for the nap-challenged workers of the world

ALTHOUGH THE LAST CENTURY WITNESSED THE EVOLUTION OF THE "lounge lizard" and so-called "lounge culture," no one seems to know the derivation of the verb "to lounge," and there are really only a few gifted souls who know how to do it, or at least how to do it well. Let's face it—there is an art to lounging, and there are some who manage to devote a good share of their lives to the pure science of it. Although it's hard to imagine that lounging is a contemporary concept—I mean, people everywhere have been trying to grab that midday nap for centuries—sometime in the 20th century, the institutionalization of leisure gave birth to the lounge chair. Reportedly, many instilled with the American work ethic are still blind to the how-to of it, but the lounge chair remains a stationary object, available to people everywhere willing to give it a try. Today virtually every outdoor furniture manufacturer worthy of the name offers their say in the matter—some say it with a swivel, others with an adjustable back. Still others think it through best with deep, comfortable cushions. Take your pick, take a deep breath, and just see what happens when you relax. It could be fun.—**DONNA DORIAN**

3

"Sometime in the 20th century the institutionalization of leisure gave birth to the lounge chair"

4

5

[4] THE CHRIS LEHRECKE OUTDOOR LOUNGE CHAIR Made by the award-winning American designer, this white oak and stainless-steel masterpiece is reminiscent of the 1917 Rietveld chair. Lehrecke is known for his fascination with the organic quality of local woods. From Ralph Pucci International—lounge chair: $5,040; ottoman: $1,680. Call 212-633-0452 or see ralphpucci.net.

[5] PIGALLE Designed by Kenneth Cobonpue for Janus et Cie, this curvy, comfortable knockout is an exercise in structure and craftsmanship—while the use of an open weave on a powder-coated steel frame points to new possibilities in the use of synthetic fiber. From Janus et Cie: $2,533. Call 800-245-2687 or see janusetcie.com.

[6] GOA LOUNGE Designed, handwoven and manufactured in Brazil by the trendsetting casual furniture firm Tidelli, this swivel lounge chair made from extruded PVC (including 50 percent recycled green material) just appeared on the 2007 catwalk, in six fashion-forward colors. From Tidelli, through Design Kollection: $1,425. Call 856-779-8400 or see designkollection.com.

[7] BONZO LOUNGE CHAIR As a designer of a range of high-end furnishings, Michael Wolk came up with this playful mid-century modern-inspired outdoor lounge chair in woven resin. Upholster it in the fabric of your choice and be comfortable in any outdoor setting. Manufactured by Mark David; available through architects and designers. Call 305-576-2898 ext. 202, or see wolkdesign.com.

6

7

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Left: Sunlight streams through a Chinese stone gate leading to a secluded contemplation garden. Stone concentric circles serve as steps or seats and draw the eye to water bubbling from a millstone fountain. Below: An antique carved stone wellhead.

Under Oaks

This is the good life—comfortable outdoor living, cooking and space for contemplation

AS LANDSCAPE ARCHITECT MARK A. SCHATZ, with his firm InSite, approached the design of the Bay Area garden shown on these pages, he kept two main points in mind: how the family wanted to use the space and the beauty of the natural site. The family had asked for plenty of space for outdoor cooking and comfortable entertaining, along with a place for more private, contemplative use. With his extensive experience designing Pacific resorts, Schatz knows his way around beautiful locations. He says, "This oak-studded hillside in northern California has stellar views over Silicon Valley. Magnificent oak trees make a fine grove—they're heritage trees in every sense. We added more oaks and planned the landscape to take full advantage of the special views."

FUNCTION: The main outdoor living space—with an outdoor living room and outdoor kitchen—revolves around the swimming pool. Schatz created other adjacent spaces with different functions. As he points out, even with smaller lots, it's possible to divide one large space into several smaller ones. He advises: Define each room by its function, and scale accordingly. Never cut corners with space—skimpy dimensions become all too obvious as the garden is used.

LAYOUT: The ample cooking area—with pizza oven, grill, refrigerator, counters of Italian marble—is close to the sheltered seating area

CAREN ALPERT (3)

OVERHEAD

A husky arbor built from recycled railroad timbers sets the scale for a comfortable outdoor living room that accommodates a sociable crowd. Built-in heaters ward off the evening chill and allow the space to be used late into the season.

FURNITURE

The elegant suite of sofa and chairs, in pitted nickel by Michael Taylor Designs, was chosen to harmonize with some of the interior furnishings. Cushion fabric in Latte by Giati Designs. An outooor rug, by Ballard Designs, is soft underfoot.

FIREPLACE

This baronial-scale gas fireplace in carved stone, framed by a stucco wall, will warm a crowd on those notoriously chilly Bay Area summer nights. Designed by Amy Fischer of Owen Signature Homes; carved by Stone Creations.

PLANTS

Wide-spreading branches and massive trunks of valley oak (*Quercus lobata*) make a noble backdrop for the new garden, as well as providing dappled shade. Climbing roses will eventually scale the columns to make a fragrant canopy over the arbor.

CAREN ALPERT (3)

fyi InSite, Berkeley, CA; call 510-420-5880 or see createinsite.com

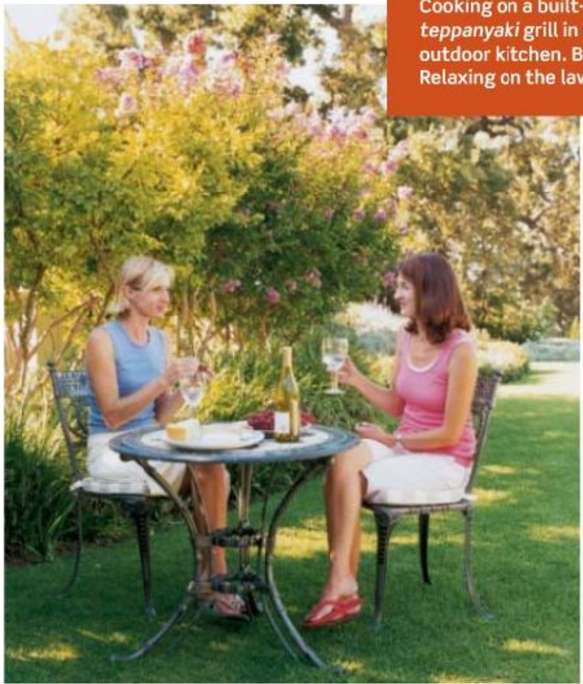
to maximize sociability. Tucked away nearby, a secluded garden provides a quiet haven for private conversation and contemplation.

FLOORING: Schatz advises harmonizing hardscape materials with the surfaces chosen for the interior of the house to ensure good indoor-outdoor flow. The granite surrounding the swimming pool coordinates with the house color. The patio also blends with older stone elements from Europe and Asia that are incorporated into the garden here and there as focal points. Paved surfaces in each outdoor space are varied to denote different functions and create different moods: In the sunken garden paving joints are softened with plants; in the kitchen garden gravel paths criss-cross between timber raised beds full of vegetables; and, to form a crisp backdrop for perennial borders and shrubs, stone patio gives way to lush lawn.

WALLS: Solid retaining walls house the massive stone fireplace, the focal point of the outdoor living room. Elegant columns and balustrades repeat the use of materials without appearing overly solid. An ancient Chinese stone doorway makes a fine portal to the secret garden, standing between green "walls" of shrubby plants and trees.

OVERHEAD: An arbor of recycled timber makes a ceiling for the living room, framing the massive stone fireplace. Its beams are in scale with the house, the fireplace and the garden around it—each component is of a scale weighty enough to achieve the "always been there" look. Adding a ceiling to a garden room is almost always a good way to create a feeling of enclosure and make a space more intimate.

FURNISHINGS: Outdoor furnishings were chosen with the interior designer to harmonize with those inside. A neutral palette doesn't compete for attention with the garden, and weatherproof fabric for rugs and seating makes for low-maintenance, hassle-free outdoor living.—**RUTH CHIVERS**



Left: View over the arbor; pool lined with Italian mosaic tiles, pink multi-stemmed crape myrtles behind. Above: Cooking on a built-in *teppanyaki* grill in the outdoor kitchen. Below: Relaxing on the lawn.

Having fallen into disrepair because of budget cuts in NYC's Parks Department, Central Park's formal six-acre Conservatory Garden was brought back to life in the mid-1980s by Lynden Miller (below).

Public Garden Savior

Lynden Miller: The vigilante who saved New York's public parks

TOP: SARA CEDAR MILLER; JOE DE SCIOSE

TO COMPREHEND LYNDEN MILLER'S IMPACT ON New York City, just visit one of the many public gardens she has restored—from the Conservatory Garden at the northern end of Central Park at 105th Street and 5th Avenue, to Bryant Park behind the great Carrere & Hastings-designed New York Public Library, to Madison Square Park and Wagner Park in Battery Park City, to her current project reclaiming and enhancing the former working waterfront of Red Hook,

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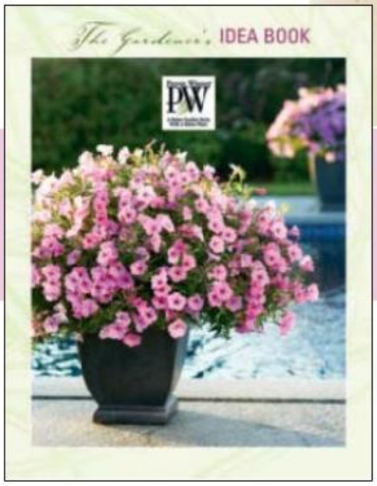

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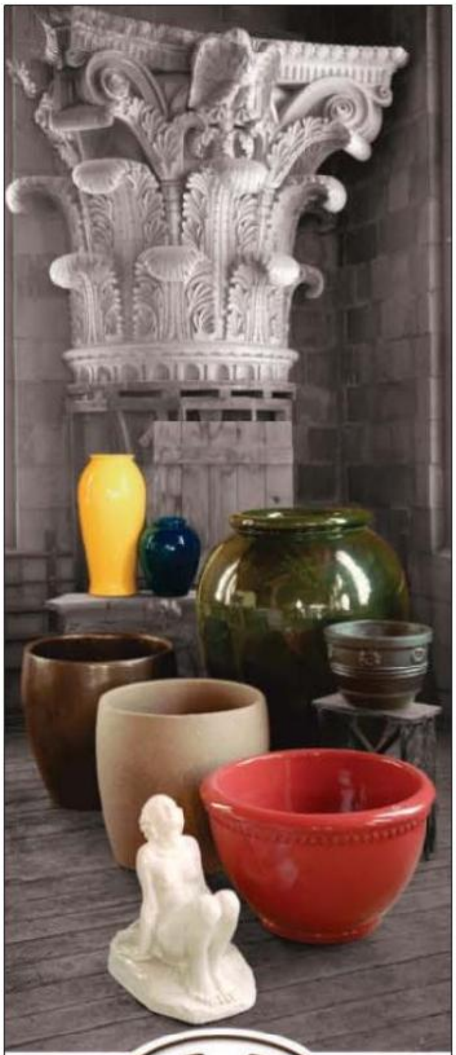

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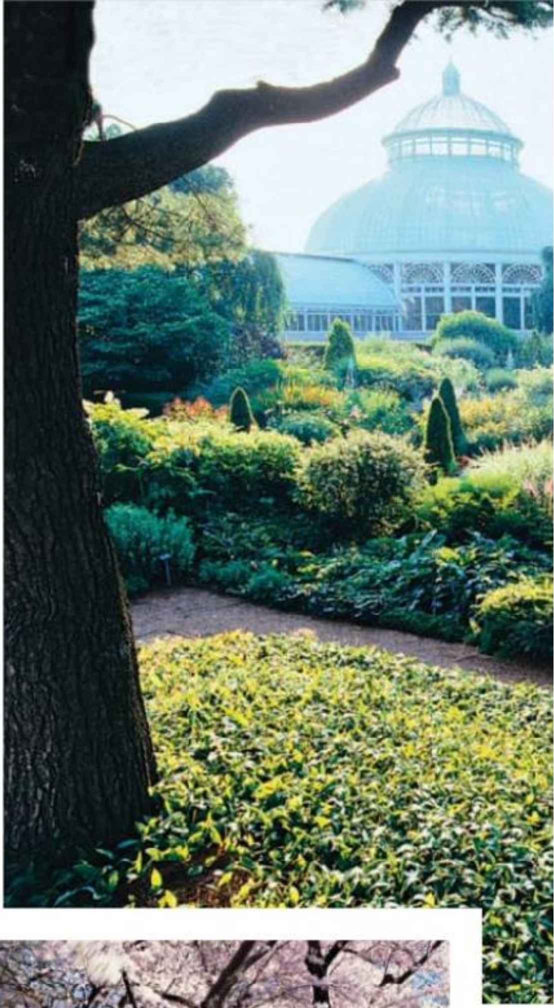
Photo by Gene Kennedy



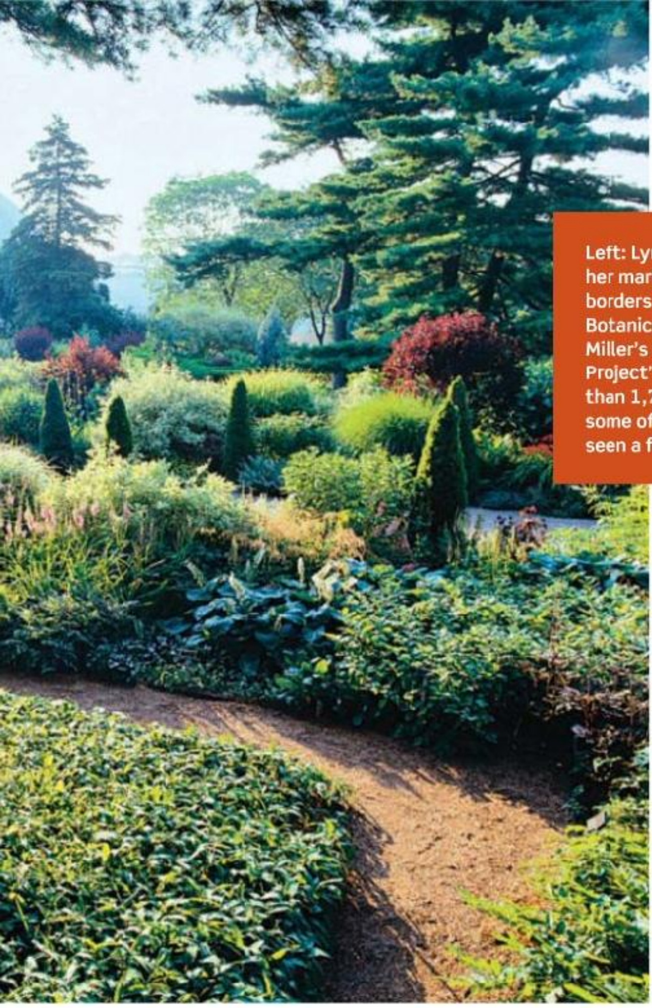
Brooklyn, where the grandiose blooms of 'Lord Baltimore' hibiscus beckon from a block away. Witnessing the fantastical, horticultural exuberance that Miller has brought back to much of New York over the past 25 years, it is hard to imagine what those parks were reduced to before she began her tireless restoration campaign. In most instances, flowers, shrubs and small trees had all but disappeared, leaving behind not much more than trash-strewn lawns and a declining canopy of trees.

Today, these gardens embrace a painterly palette of plantings that invite people back into public spaces—and prove that the rehabilitation of urban parks helps to revive neighborhoods, encourage tourism, radically reduce crime, and just as radically increase real-estate values. It's clear: Revitalizing our nation's parks is good for business and good for people. Miller's approach has been infectious, setting off public park revitalization from Chicago's Michigan Avenue to San Francisco's Union Square.

Miller has always loved gardens and gardened seriously at home, but she wasn't always a professional. Trained as a painter and a student of horticulture at the New York Botanical Garden, for years she regularly walked Central Park with her friend Elizabeth Barlow Rogers. Then one day in 1982 Rogers, the founder of the Central Park Conservancy, asked her to spearhead the revitalization of the Conservatory Garden, hoping she would bring her talent as a painter to the landscape. Following the lead of the pioneering landscape architect Betty Sprout, who provided the original plantings for the six-acre garden in the 1930s, Miller created plantings that provide the structure for the garden rooms, that frame and manipulate views, and that, through their beauty, "enhance city life," as Miller likes to say.

Miller's landscapes bring back memories of Olde New York captured in the Impressionist paintings of Childe Hassam and Ernest Lawson. As with these artists who found inspiration in New York City's picturesque green spaces, such as Union Square and Madison Square Park, Miller has taught us to see these spaces anew, in part by reinterpreting the late 19th-century practice of seasonal display planting, often referred to as "bedding out." Likewise, in her 2002 project at The New York Botanical Garden, where she redesigned the perennial borders, and the 260-foot-long Ladies Border along the Enid A. Haupt Conservatory, she both captured the planting ideals of the Country Place Era (1890-1940) and pushed the horticultural boundaries by introduc-

LEFT: JOE DE SCIOSE; RIGHT: JOHN PEDEN/NYC



Left: Lynden Miller left her mark on the perennial borders at The New York Botanical Garden. Below: Miller's 9/11 "Daffodil Project" beautifies more than 1,700 city parks, some of which haven't seen a flower in years.

ing magnolia, camellia, nandina and mahonia.

For all the beauty of her garden plantings, there is always a sociopolitical intent behind Miller's work, which is perhaps most obvious in "The Daffodil Project," which she spearheaded with the Dutch bulb grower Hans van Waardenburg. On September 12, 2001, Miller received a fax from him expressing his sympathy for New York City and a wish to help. Working with the Parks Department beginning in the fall of 2001, thousands of volunteers have planted the nearly 3 million daffodils that Van Waardenburg has donated to the city since that time, and which now bloom in honor of those who died on 9/11 and beautify some 1,700 parks around the city.

In addition to parks and public gardens in New York, Miller is working on landscape masterplans at a variety of campuses including Princeton, Columbia and Stony Brook. Unlike many of her earlier projects where historic buildings contribute significantly to the environment, Miller's current work at Red Hook and Stony Brook introduces plantings that dominate the less-celebrated buildings. Based on this refreshing new work and all she has achieved in the past, it's time to recognize Lynden Miller as the tastemaker for the next generation, which views our urban landscapes and open spaces as its canvas.—**CHARLES BIRNBAUM**

For more information on Lynden Miller see publicgardendesign.com. Charles A. Birnbaum, FASLA, FAAR, is a Garden Design *contributing editor and founder of the Cultural Landscape Foundation in Washington, D.C.*

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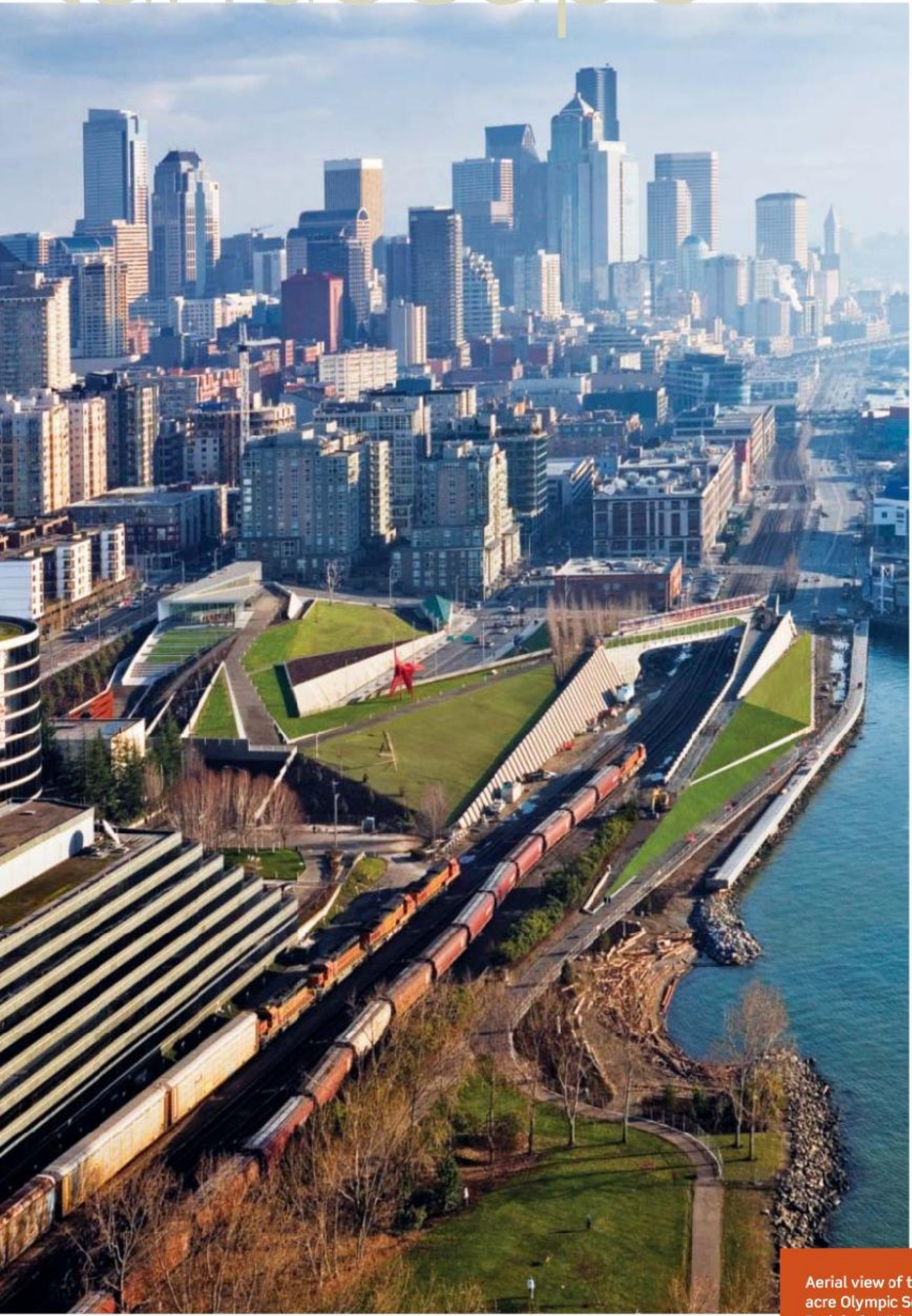

Earth meets art in Seattle

Local native plants steal the show from a world-class collection of sculpture in the new park transforming Seattle's shoreline

SEATTLE WAITED SEVEN YEARS FOR ITS NEW sculpture park to be completed, and when it opened on a sunny weekend last January, people turned out in droves. And no wonder. The nine-acre site, long a contaminated industrial blight along the city's shoreline, has been transformed into a sophisticated urban green space by the New York firm of Weiss/Manfredi. Their design for the Olympic Sculpture Park crosses highway and train tracks to link a hip, urban neighborhood to the city's working waterfront. With western and southerly views of Puget Sound, Mount Rainier and the jagged, snow-drenched Olympic Mountain range, this is one spectacular site in which to display art. But the sculptures and architecture are nearly upstaged by the park's iconic Pacific Northwest plant habitats devised by landscape architect Charles Anderson.

The sensory and ecological appeal of the 80,000 mostly Northwest plants, many installed at fairly mature size, is so immediate that birders with binoculars will soon be stalking the site as relentlessly as art lovers. Visitors will appreciate the plant tags that give ethnobotanical information about the huckleberries, snowberry and salal that flourish beneath the native conifers. Families will enjoy picnicking on the grass of the greensward, homage to the area's Olmsted legacy, but it's the sweeping meadows of

Aerial view of the nine-acre Olympic Sculpture Park in Seattle, formerly an industrial site. A long Z-shaped path to the waterfront leads through a grove of aspens.

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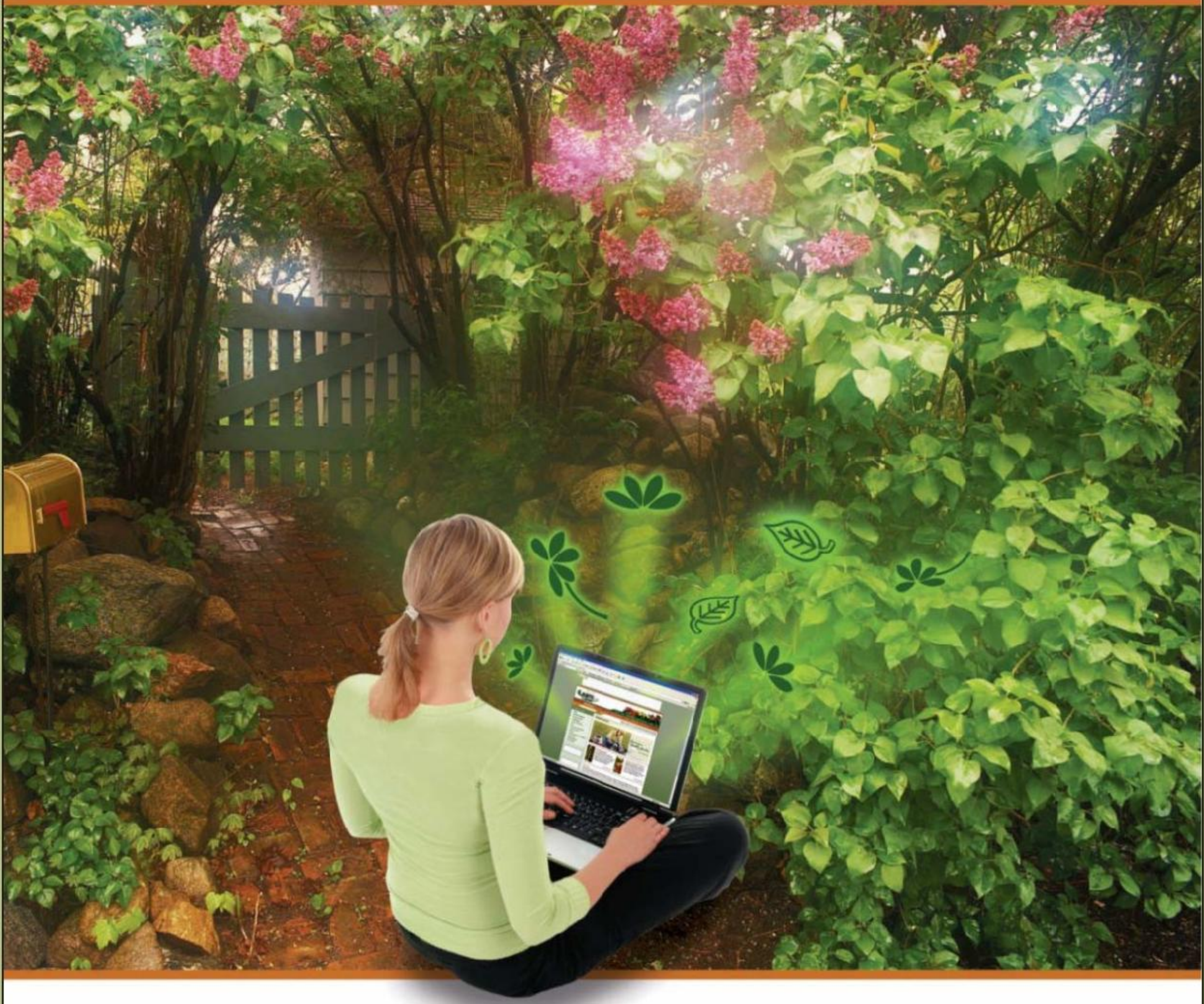

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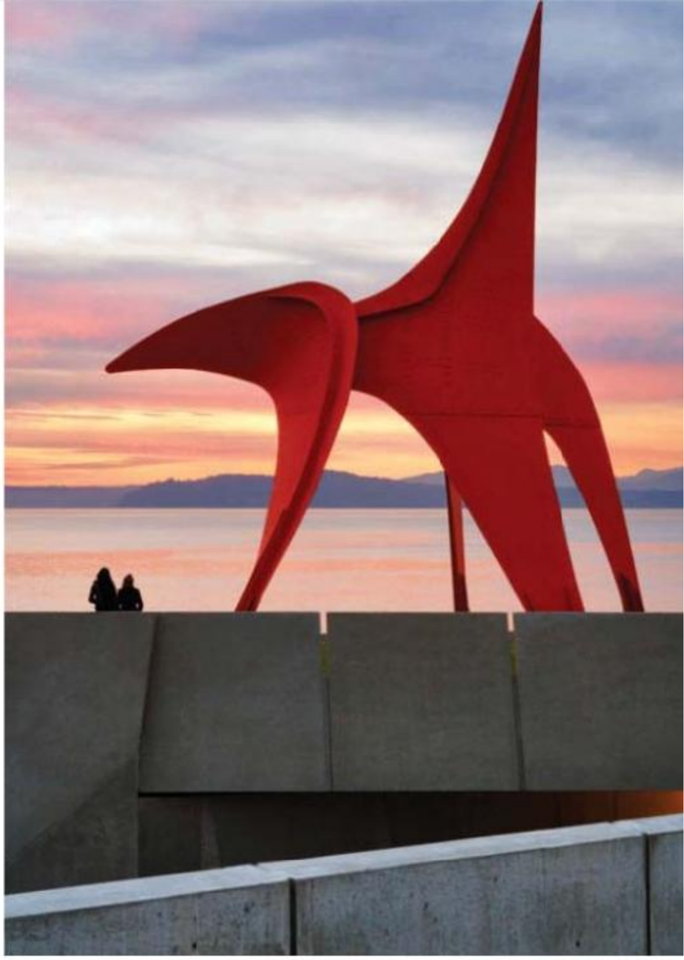
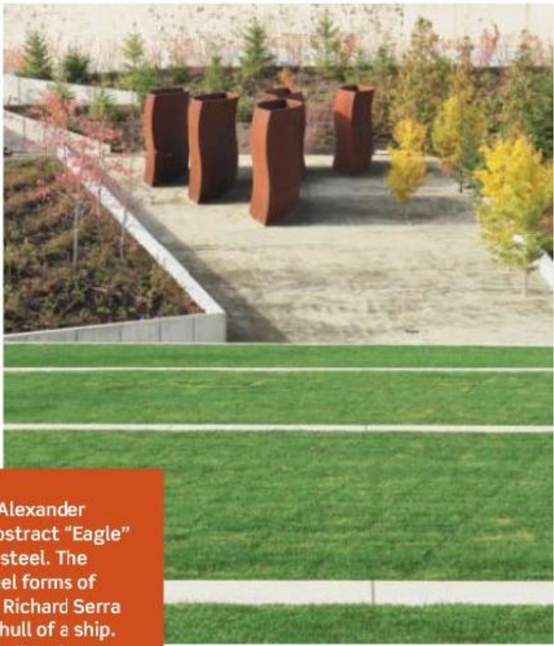
wildflowers and native grasses that attract comment.

Though native plants might not seem the obvious companions for totemic works of art like Alexander Calder's hot-orange "Eagle," project manager Chris Rogers says the environmental tenet was integral from day one. "We learned from visits to sculpture parks across the country and around the world that while many people go to see art, many others go to see the vegetation," says Rogers. The park's native plant palette not only distinguishes it from other sculpture parks and gardens, but also reflects its quintessential Northwest shoreline environment. "We absolutely wanted the contrast between the formal components of the park and the organic experience of plants, along with diverse settings for the art," says Rogers. Distinctive plant communities define the park's various "precincts" of valley, grove, meadow and shore, while softening the strong geometry of its central Z-shaped path. Visitors descend into a deeply green coniferous valley planted in dawn redwoods and ginkgos. Douglas fir, red cedar and western hemlock are under-planted with columbine, iris, sword fern and snowberry. Sculptor Richard Serra's monumental "Wake" undulates through the valley; in time the conifers will grow up to shelter its battleship-like scale.

The grove's rhythm of white tree trunks and cloud of autumn gold foliage form an airy counterpoint to the mostly evergreen valley. Hundreds of quaking aspen, massed in a triangular grid, create a scene so magical you'll feel you've slipped through the wardrobe into Narnia. Anderson ramped up the landscape's essential characteristics to create just such intensity; designers went to Idaho for the aspens because they consider those the brightest gold of all aspens. 'Eddie's White Wonder' hybrid dogwoods are planted en masse up the western slope of the valley, chosen for their large creamy blossoms and disease resistance. Great care was taken with the selection of each and every plant. "I probably hand-selected 90 percent of the aspens," says Rogers.

Open wildflower meadows lie along the park's high spine. Camas lilies, pearly everlastings and western columbine bloom in succession amidst tufts of native grasses. From the meadows, an overpass leads down to the restored shoreline. There a





From top: Alexander Calder's abstract "Eagle" in painted steel. The curved steel forms of "Wake" by Richard Serra evoke the hull of a ship. Mark Dion's "Neukom Vivarium" features a fern-covered nurse log.

sandy beach is backed by plants chosen for their value in enhancing salmon habitat as well as their ability to withstand salty sea spray, including dune grasses, shore pines, alders and nootka roses.

An extensive irrigation system and 150,000 cubic yards of trucked-in, salvaged topsoil encouraged the plants to take root. Fast-growing, tough natives like thimbleberry, snowberry, serviceberry, vine maple and Indian plum went in first to grow up and provide shade for the more delicate understory plants like vanilla leaf (*Achlys triphylla*) and maidenhair fern.

As befits their setting, plants were placed with an artist's eye for mood and context. The open, promenade areas encourage sociability and taking in the views. The aspen grove is all about seasonal change, while the valley floor evokes a sense of quiet contemplation. Perhaps most atmospheric is Mark Dion's "Neukom Vivarium," where a 55,000-pound, 60-foot nurse log (i.e. a fallen tree that acts as host to other plants) lies sheltered by a slim greenhouse with overhead panes painted green to simulate filtered forest light. The massive log sprouts mosses, ferns and huckleberries, a close-up lesson on the process of decay and regeneration.

Nature has long inspired art. In the Olympic Sculpture Park, Northwest native habitats and natural history are orchestrated to blend a living landscape and contemporary artworks into a seamless scene.—**VALERIE EASTON**

fyi **The Olympic Sculpture Park is part of the Seattle Art Museum. It is free and open to the public, and is located at 2901 Western Avenue in Seattle, Washington.**

TOP LEFT: PAUL WARCHOL; PAUL MACAPIA (2)

Tibetan prayer flags ripple in the stiff breeze coming off Puget Sound at Windcliff, the garden of Dan Hinkley and Robert Jones. In the foreground generous clumping drifts of crocosmia mimic their natural South African habitat. Opposite: The sizzling orange flowers of *Watsonia pillansii.*

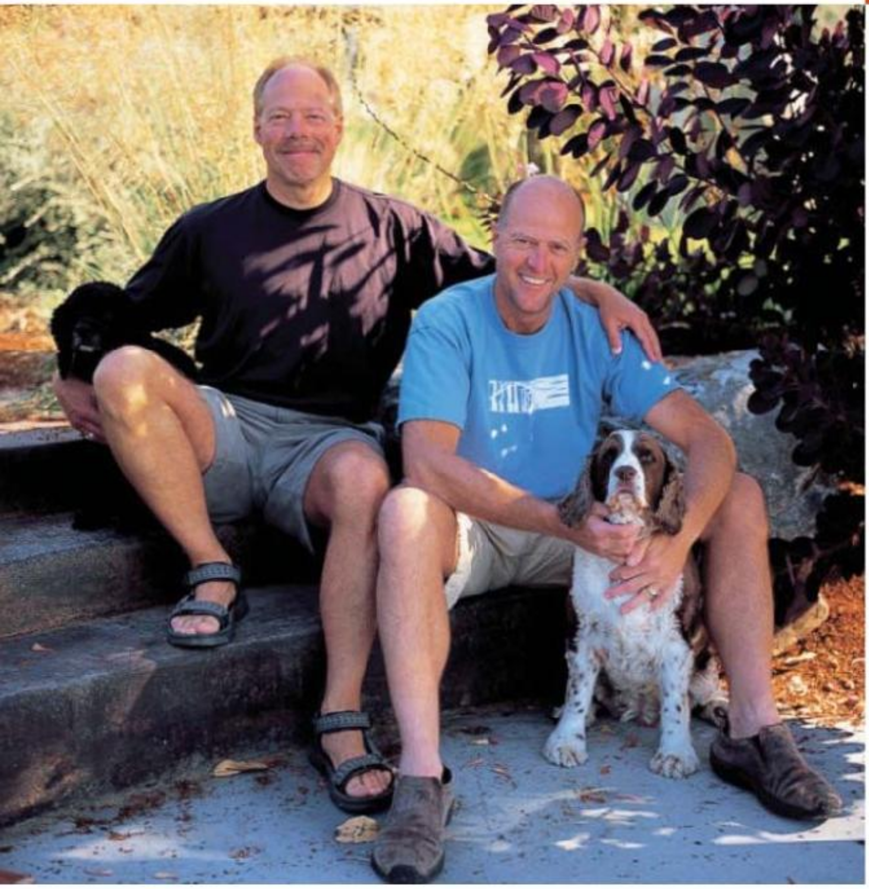
INTO THE **LIGHT**

Take a panorama of sea and sky, and a great plantsman, and the result is Windcliff, a romantic garden perfectly in tune with house and site

BY JOANNA FORTNAM PHOTOGRAPHS BY RICHARD FELBER

LEFT: ANDREA JONES (1)

Left: The partnership that founded Heronswood Nursery—Robert Jones, architect (left), and Dan Hinkley, plantsman (with dogs Collé and Chico)—has also created a world-class garden (right). Plants, people and dogs are absorbed effortlessly, and bird life is encouraged with boulder-sized water basins.



LIKE ALL IMPORTANT DESTINATIONS, THE GARDEN OF DAN HINkley, world-class plantsman, and his partner Robert Jones, architect, is reached only after a journey filled with anticipation. First the gusty ferry ride from Seattle, then a scenic drive through the fir forests and rolling hills of the Kitsap Peninsula. This peters out into a bumpy, the-trail-goes-cold-here crawl through fern woods to an unmarked spot on the edge of the world. Well, maybe I exaggerate—for many Northwesterners this is a routine commute—but for an excitable horticulturist out-of-towner, visiting Windcliff is quite a thrill.

After Hinkley and Jones sold their groundbreaking nursery Heronswood in 2000, they bought this extraordinary site on a bluff overlooking Puget Sound that they'd first seen 17 years before. On a clear day, the land has views of Mount Rainier, downtown Seattle and the Olympic Mountains. On a hazy day the sea and sky merge together in one ever-shifting light show that overarches the garden with a sense of timelessness. The special quality of this spot creates an uplifted mood that only needs a gentle nudge from the glass of wine generally on offer to induce a radiant sense of well-being.

Building a new house and garden simultaneously was an experience that the partnership coasted through pretty cheerfully. Hinkley, "not someone who likes to sit on things" as his partner says, lost no time in creating a privacy screen of cypress and eucalyptus around the perimeter of the property and establishing an arboretum on ground farthest from the bluff where he could line plants out "to watch, and maybe keep, maybe not." Before construction started on the house, Hinkley had roughed out his major planting areas and done considerable mulching and path building.

Robert Jones, being charged with the bricks and mortar, had a more circumspect approach. "We worked through a lot of pairs of boxing gloves," he jokes, "but I knew that whatever way we laid out the house, we had numerous possibilities for how we connected to the site." Weighing his own modernist instincts with Hinkley's affection for a woodsy, Craftsman style, produced a low, linear house that hugs the gentlest contours of the bluff, set back about 150 feet from where the ground falls away. The generous roof overhangs, beautiful timber detailing and horizontal lines evoke Craftsman, overlaid with a Japanese sensibility reinforced by the many Asian artifacts and textiles collected by Hinkley and Jones on their travels. However, the effect is not overly thematic, and the generous use of glass on the frontage overlooking the sound, the wraparound deck and expanses of Pacific-madrone-colored concrete for living space outside put the house firmly on the modern side of classic.

Top left clockwise: Special plants at Windcliff include *Seseli gummiferum*, *Schlef-fera taiwaniana* (with golden leycesteria), *Bupleurum fruticosum* and *Nolinia* 'La Siberica'. Below: A sheltered corner is the perfect microclimate for tender plants, plus a stand of Marcia Donohue's ceramic "bamboo" stems.

Received wisdom has it that the house should dominate the garden, but Jones deals with the reality of sharing his vision with a renowned horticulturist: "Dan's tendency is to smother everything, to plant over the house and use it to support the plants—and I can accept that. I think of it as mitigation and harmony, tying the architecture to the earth. Architecture does not stand alone," he explains.

From the driveway, the house occupies the grandstand position, but any visitor too impatient to ring the front doorbell can follow a pathway around the house, past deep architectural niches for tender plants that require a sheltered microclimate out of wind's way. There is a glimpse of Heronswood here in the choice of rare woodlanders and shade lovers such as schefflera, asarum, podyphyllum and other exquisite foliage plants punctuated by Marcia Donohue's ceramic "bamboo" stems.

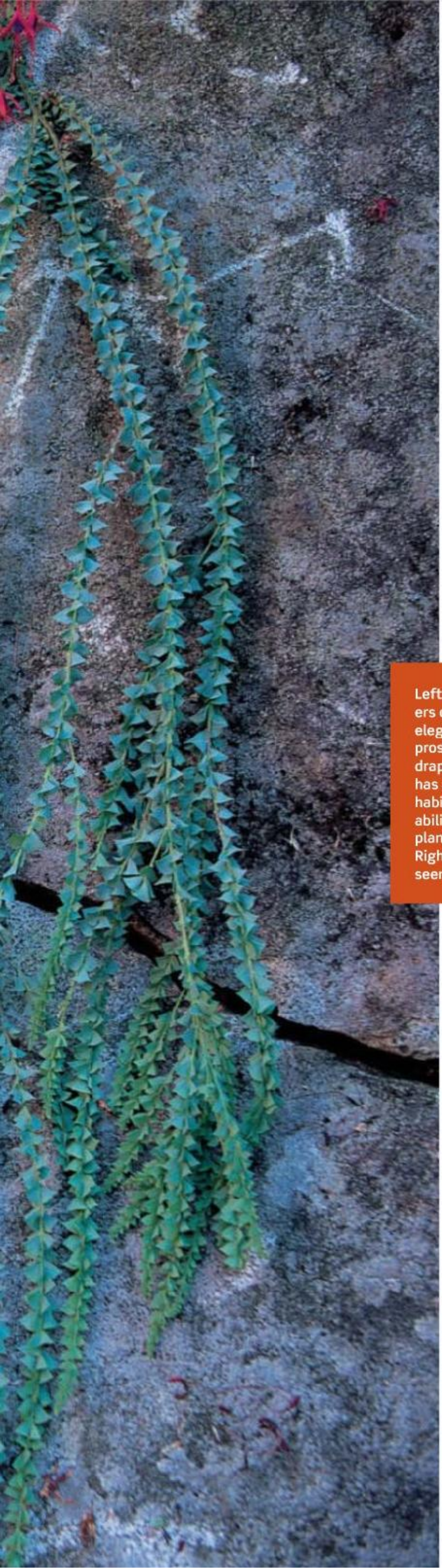
The juxtaposition of plants, architecture and art continues throughout: a fanciful yellow glass inflorescence occupies a spot, skunk cabbage-like, under a spreading gunnera. Marcia Donohue stone pillows are scattered around the edges of the sunny paved areas; a stand of prayer flags ripples in the wind to one side of the garden; and the central axis from the house terminates in a pebble mosaic firepit by Jeff Bale of Portland.

But all this is yet to come. Rounding the corner of the house, the visitor enters the arena where the garden begins its big statements. Plumes of grasses, spikes of aloes, agaves and yuccas, and ears of prickly pear punctuate vast billowing mounds of lavender, sage, lobelia, cistus and echium. The picture is threaded with globes of agapanthus, clumps of crocosmia, soft clouds of *Stipa tenuissima*, explosions of nolinas—the scale is vast, and the plant tapestry, a mix of drought-lovers from all over the world mingled into one billowy mass, undulates and spreads itself down and across the panorama in rolling drifts.

The planting is scaled to the enormous horizon, but closest to the house there is detail and intricacy too—a serpentine rill moves across the outdoor paved areas linking pool to infinity-edge pond to pool again, with huge boulders (looking entirely natural, positioned by Jones) keeping the thread anchored and creating a comforting scale between house and bluff.

All facets of the garden are fluid, open to reinvention: "I continue to re-evaluate every plant that's here," says Hinkley. Currently he is occupied with the question of winter interest: "There's not enough structure—the agapanthus, for example, disappear in winter time. I'm in the process of taking out a lot of herbaceous plants and replacing them with good foliage, flowers and bark for the winter season." Gone is a large stand of lavender, replaced with *Pittosporum tenuifolium*

A rolling tapestry of cistus, grevillea, fabiana, lavandula, phormium, cotinus, chondropetalum and elegia punctuated by boulders. In a distant fir, an active bald eagle aerie brings entertainment to the house—from a telescope in the guest bedroom the birds' daily rituals are closely observed.

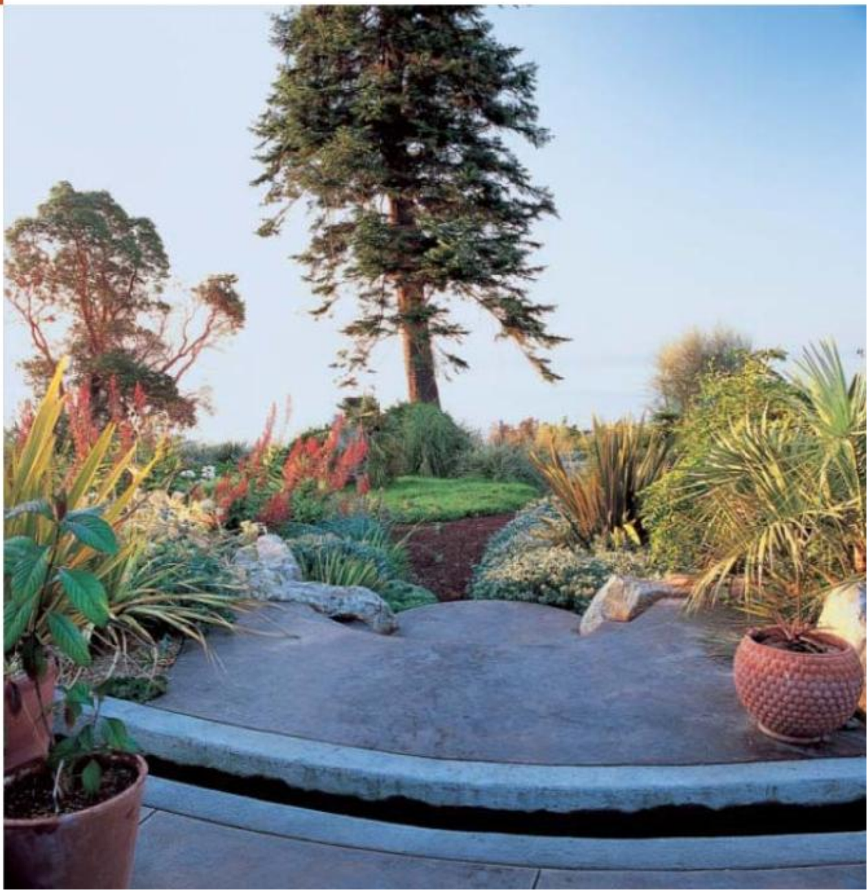


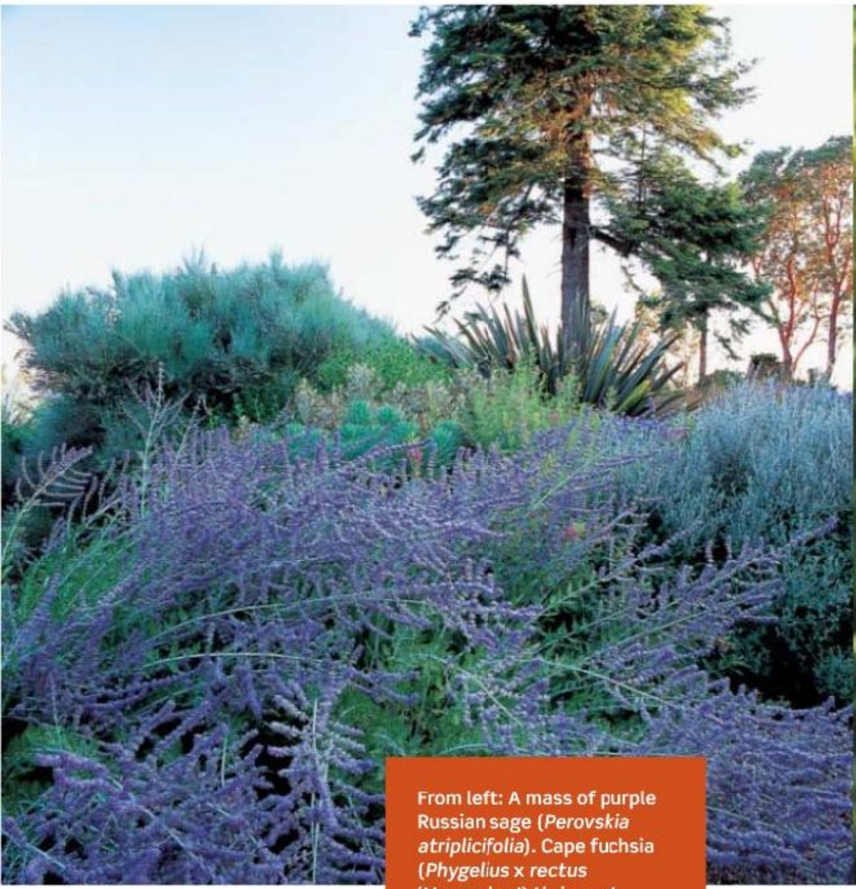
'County Park Dwarf'. "It has deep black purple foliage that is absolutely bone hardy and we'll see them from the house."

Standing here, you might expect the South African veldt or the Mediterranean scrub to be Hinkley's inspiration, but his muse turns out to be something quite different: "As corny as this sounds, when I saw the film *Enchanted April* I recognized the kind of garden I wanted," he says. The film, a low-key classic about four British women who rent a villa in Portofino, Italy, post World War I, features an Italian villa surrounded by tumbling garden terraces, filled with fragrance. "The garden is more concealing than revealing; you work through it to see the view and be hidden from the house," Hinkley explains. It was a moment of great satisfaction for him, then, to have invited 12 for dinner one evening "and have them all take glasses of wine out into the garden and for me to stand in the house and not see anybody ... that's precisely the kind of garden I was trying to create, from what was basically a golf course to one where people could quickly lose themselves."

It is characteristic of Hinkley and Jones to have created, even in their own private garden, an audacious yet comfortable space designed to be shared, where the natural landscape and a love of plants, people and the good life come together.

Left: Red ballerina flowers of hardy fuchsia hang elegantly over a prickly prostrate *Acacia pravissima* draped over a rock. Hinkley has a gift for matching the habit of a plant to its site, an ability honed by observing plants closely in the wild. Right: The wide blue yonder, seen from the terrace.





From left: A mass of purple Russian sage (*Perovskia atriplicifolia*). Cape fuchsia (*Phygelius x rectus* 'Moonraker') thrives at Windcliff. Opposite: The soft dusty tones of arid-lovers from all over the world—*Agapanthus praecox, Stipa gigantea, Cortaderia fulvida, Lobelia tupa* and cardoon.

what's happening at Heronswood? The closure last year of Heronswood Nursery in Kingston, Washington, was the shot heard around the horticultural world. To be strictly accurate the parent company, W. Atlee Burpee & Co, announced not that it was closing down Heronswood as a business, but rather that it was closing the site and moving the mail-order business and as much of the nursery stock as possible to its facilities on the East Coast. Burpee had bought the operation in 2000, injected cash into it and kept the Hinkley/Jones partnership in place, so this development on May 30, 2006 came as a shock to the community of Northwestern gardeners who revered Heronswood as a local hot spot of creativity and inspiration, not to mention an internationally renowned source of rare plants. This series of events was dissected on every gardening blog and column across the country, including the *New York Times*. It didn't take long for a preservation movement to start, the Pacific Northwest Horticultural Conservancy, and although the property is still on the market (for $9.9 million at press time), PNHC board chair Lee Neff is "very optimistic" that the organization will be able to work with Burpee to eventually conserve the Heronswood garden as an educational facility. For more information, see weloveplants.org.

PHOTOGRAPHS BY STEVE GUNTHER & MARION BRENNER

POTS THAT ROCK

IN THE HANDS OF A SKILLFUL DESIGNER, A CONTAINER PLANT ARRANGEMENT functions as a garden in miniature—and wields the same power to express a designer's personal style. So *Garden Design* asked eight celebrity garden designers to create container combinations that showed off their signature styles—a process that should bring out the best in a pot and its plants. Says one designer, Stephen Block: "The plants need to amplify the beauty of the planter—or the pot has to allow the plants to stand out more than they otherwise would." But don't be impatient; the plants in a pot need some time to get acquainted. It's all about creating a beautiful relationship.

BY DONNA DORIAN

FLORA GRUBB
SAY IT BIG

Centerpiece: *Acacia boormanii*
Accent plants: *Leucadendron* 'Safari Sunshine', *Synadenium grantii, Agave victoriae-reginae* 'Compacta' from Flora Grubb.
Container: Customized pot from Concreteworks; call 510-534-7141 or see concreteworks.com.

Flora Grubb's passion for plants—particularly easy-to-tend foliage plants with textured and variegated leaves—has drawn the gardening community to her boutique San Francisco nursery. Understanding that plants double as design elements, she funneled her signature style into this oversized, bar-height concrete pot—big enough to stand as a piece of furniture. The arrangement promises to become an icon at her new shop when it opens on May 1. *Call 415-648-2670 or see floragrubb.com.*

MARION BRENNER

STEVE GUNTHER (4)

SARAH MUNSTER

ASIAN MOD

Centerpiece: Japanese maple (*Acer palmatum* 'Bloodgood')
Accent plant: Irish moss (*Sagina subulata*), both C & S Nursery; call 323-296-6657.
Container: Resin polymer pot from Asian Ceramics: $180 to the trade; call 626-449-6800 or see asian-ceramics.com.

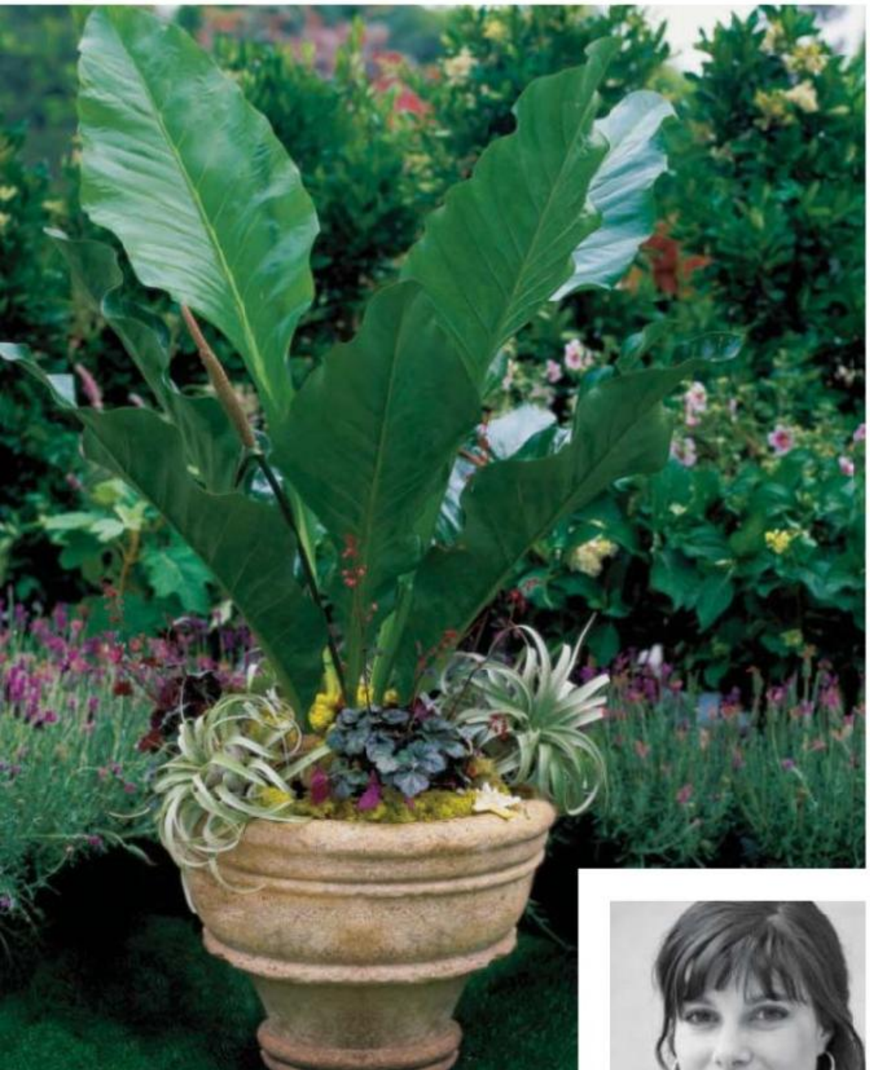
"I see this pot as a piece of architecture," says Los Angeles-based landscape designer Sarah Munster. Coupling the contemporary Asian pot with a Japanese maple, she composed a Japanese garden in miniature, emphasizing the contrasting colors of plant and pot. "My work is characterized by a respect for tradition combined with a modernist sensibility," says Munster, whose arrangement has all the rightness of contemporary haiku. *Call 323-663-4609 or see architectureandgardens.net.*

HEATHER LENKIN

TALL & TEXTURAL

Centerpieces: Black bamboo (*Phyllostachys nigra)* and croton (*Codiaeum variegatum* var. *pictum* 'Petra') from Bellefontaine Nursery in Pasadena; call 626-796-0747. Bamboo poles from Pier 1; see pier1.com. **Accent plants:** *Yucca recurvifolia* Banana Split®, *Loropetalum chinense* var. *rubrum* 'Purple Majesty', *Buxus microphylla*, *Phormium* 'Sundowner', and *Ligustrum japonicum* 'Texanum'. **Container:** Tree Trunk Pot, by Robert Kuo, through Baker, Knapp & Tubbs; call 310-652-7252.

Pasadena-based architect and landscape designer Heather Lenkin balanced this 36-inch-high copper container with filigreed bamboo and three tall black bamboo stakes. The texture of the pot's repoussé finish, simulating bark, is highlighted by the bold, variegated leaves of 'Petra' croton. Background plants—box, phormium, loropetalum, ligustrum—frame the glamorous but architectural composition like a painting. *Call 626-441-6655 or see LenkinDesign.com.*



GABRIELA YARIV
TROPICAL TANGO

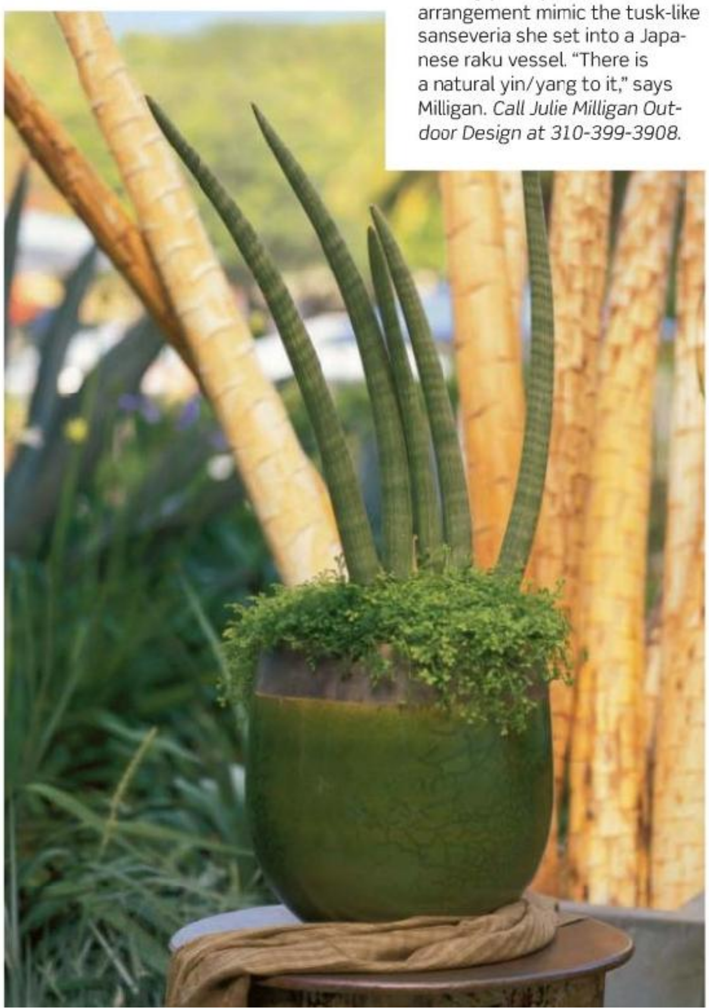
Centerpiece: *Anthurium hookeri* 'Big Bird'
Accent plants: Tillandsias, *Heuchera* 'Dolce Mocha Mint', reindeer moss.
Container: Cast-stone Sardinian pot: to the trade, from Formations; call 310-659-3062.

Gabriela Yariv sent ripples through the Los Angeles garden scene as soon she returned from Cornell with her landscape architecture degree. Take a look at her latest fashion statement, in which epiphytic tillandsias (both retro and oh-so-new) are coupled with a tall 'Big Bird' anthurium, crafting an intentionally loose rendition of a classic container arrangement. "When creating a garden, I like to remake aspects of a historical style in a contemporary idiom," explains Yariv. *Call 310-301-7234 or see gabrielayariv.com.*

JULIE MILLIGAN
GREEN & GLOBAL

Centerpiece: *Sanseveria cylindrica* 'Skyline', from Tropics; call 323-469-1682.
Accent: Dried century plant "tusks," also from Tropics.
Container: Contemporary Japanese raku vessel: $45 to $377 depending on size. From Rolling Greens; call 310-559-8656.

"I wanted to make something exotic," said Julie Milligan, a Santa Monica-based exterior designer whose globally oriented style leads her to blend eclectic elements from around the world. Here, the dried stalks of a century plant placed behind the arrangement mimic the tusk-like sanseveria she set into a Japanese raku vessel. "There is a natural yin/yang to it," says Milligan. *Call Julie Milligan Outdoor Design at 310-399-3908.*



LEFT: STEVE GUNTHER (4); RIGHT: MARION BRENNER

DAVIS DALBOK
PUSHING ZONES

Centerpiece: Montbretia (*Crocosmia* 'Lucifer')
Trailing accents: Fishhooks (*Senecio radicans*)
Containers: Contemporary Chinese-made glazed ceramic urns: $795 each, from Living Green; call 415-864-2251.

As a horticulturist and founder of the San Francisco design showroom and garden design firm Living Green, Davis Dalbok likes to say he "gardens with one foot in the tropics"—meaning that he tends to spin a tropical look, even when the plants he designs with are not tropical. These two containers, sporting two subtropical plants, are a perfect example. "Here the fishhooks are permanent, but the crocosmias are not," says Dalbok. "When the crocosmias are past bloom, we trade them out for daylilies or cymbidiums, and plant them in the ground." *Call 415-864-2251 or see livingreen.com.*

STEVE GUNTHER (4)

STEPHEN BLOCK

OVERFLOWING

Centerpiece: Burro's tail (*Sedum morganianum*)
Container: 1920s cast-stone planter/birdbath on three fluted cast-iron pedestals, with burro's tail plantings: $7,500, from Inner Gardens.

Stephen Block, a garden designer and owner of Inner Gardens, an exclusive garden and antiques shop and nursery in Los Angeles, has always had an eye for the one of a kind, and this 1920s French cast-stone birdbath is just the kind of thing he can't walk away from. The patina alone takes your breath away. After converting the birdbath into a container, he planted it with two varieties of burro's tail, which cascade like water overflowing from the bowl. *Call 310-838-8378 or see innergardens.com.*

SANDY KOEPKE

SAUCY SUCCULENTS

Centerpiece: Fan aloe (*Aloe plicatilis*)
Accent plants: *Echeveria* 'Mauna Loa', *Senecio macroglossus*, *Sedum spathulifolium* 'Cape Blanco', from California Cactus Center; call 626-795-2788 or see cactuscenter.com.

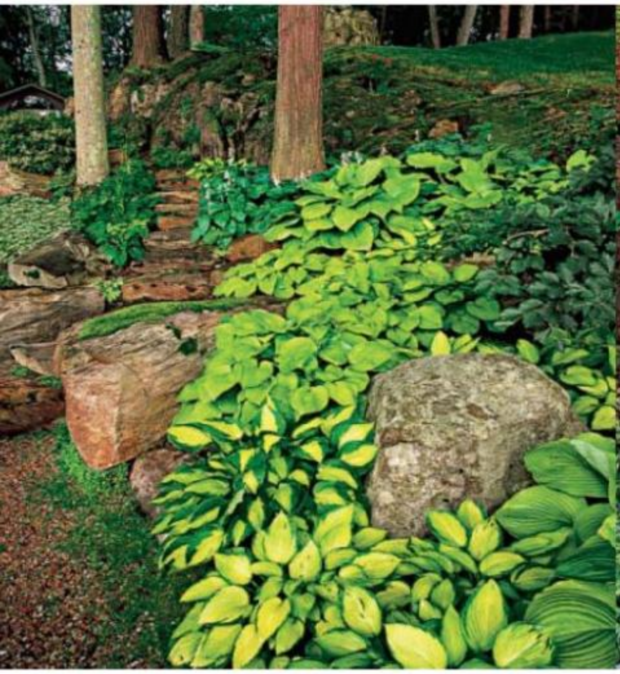
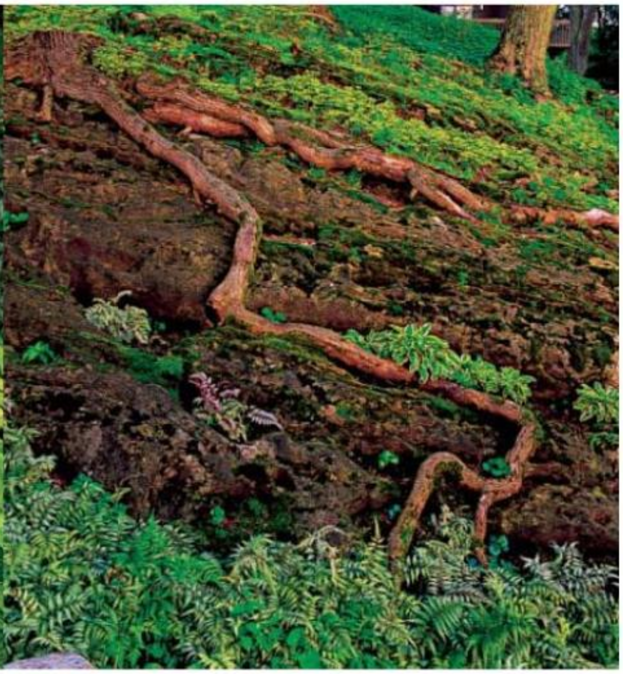
"I like objects with a history," says the Los Angeles-based interior and garden designer, Sandy Koepke, who chose a container she has owned for years for this succulent arrangement. "The colors of the container are perfect for succulents—gray green, lime green, chartreuse—and I like the way each succulent has a mind of its own," says Koepke. "I designed it the way I cook: I brought together great ingredients and just riffed, without total control of the outcome." *Call 310-273-1960 or see sandy koepkeinteriordesign.com.*

Left: The lake seen from the deck in the garden of Eva Ching and Jeffrey Small. It took careful editing of trees and undergrowth to reveal the potential of the site. Right: Stone suits the rugged site—this 19th-century lion ornament from northern China (one of a pair), is a symbol of protection that guards the front steps, a nod to Eva Ching's ancestry.

natural **resources**

A low-key collaboration uncovers a dramatic, craggy New England landscape, with the whisper of an Asian accent

BY TOVAH MARTIN PHOTOGRAPHS BY RICHARD FELBER

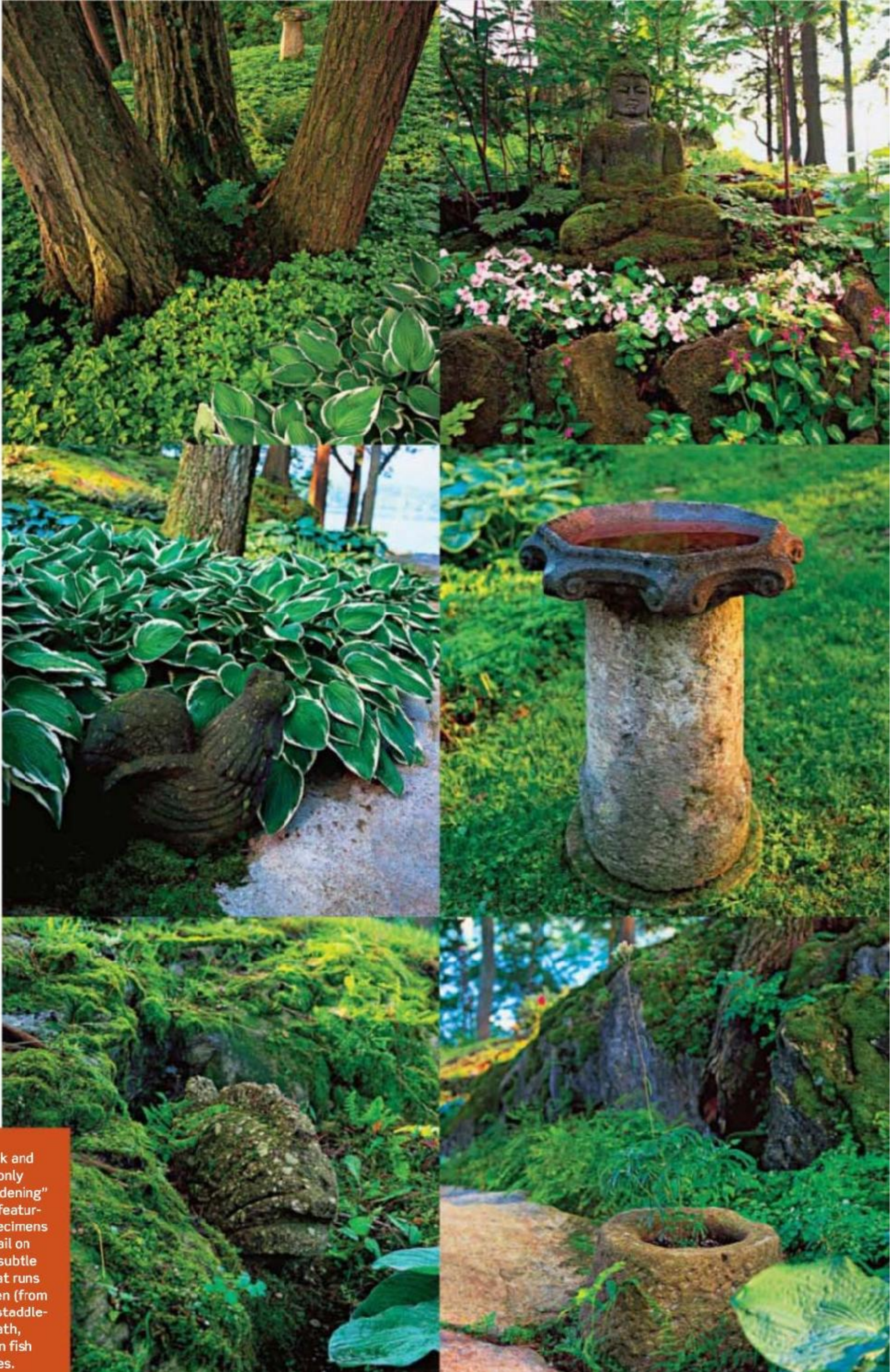



The landscape certainly wasn't boring to begin with, but before the heart-halting views were exposed, before they were framed by a setting of boulders and carefully selected established trees in the foreground, and before the network of adventure-laden stone paths was woven through the property, the space was sort of ... uneventful. Cliff's Edge, as it is called, was just your typical breakneck slope buried in invasive plants tripping precipitously down to a knock-'em-dead scenic lake, totally obscured by scrubby bushes. Clearly, it was three acres with potential. But when Eva Ching and Jeffrey Small bought the Connecticut cottage and its land 15 years ago, who knew what lay beneath?

And that was pretty much how things stood when Judy Murphy, a garden designer and owner of Old Farm Nursery, came along. Judy's task was "to figure out a fabulous transition from the house to the lake," which might have been straightforward enough had it not been for the strong character of the place. "The site is so spectacular," Judy immediately realized, "nothing can compete." So she took what was given and augmented it. Simple, right? Except, when Nick DeAngelis (an excavator with an uncommon sense of art) began cleaning up the slope, he found buried treasure. Not only was there a waterfall, but the natural rock face was phenomenal. That stone-strewn ridge furnished the anchor of the design, with additional boulders brought in as accents—reaffirming the sense of place rather than mixing metaphors. The access path (previously a dirt trail and a set of rickety stairs leading straight down) now comprises stone steps that zigzag their way downhill, sometimes blazing ahead, sometimes doubling back, navigating past massive boulders and weaving through planted clearings along the way.

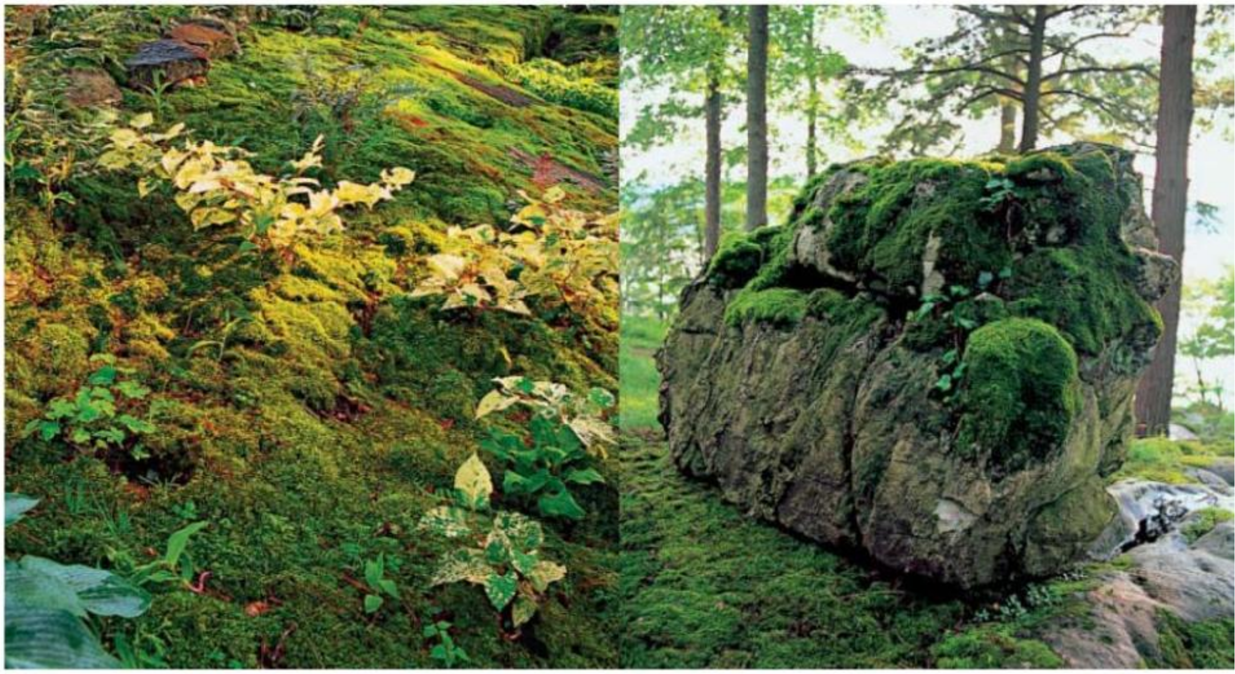
Besides the question of access, Murphy faced a dilemma of disparate spaces, including a perennial garden near the house, a dining pavilion and the boathouse at lakeside. But as she maneuvered the elements, the scene gained unity. The planting areas offer immediate interest while also making the expedition seem more like a meander and less like an epic hike. Paths are accented with generous flurries of woodland plants such as maidenhair fern, Japanese painted fern, columbine, European

From top left: Hostas 'Gold Standard' and 'Sum and Substance' add bright tones of gold and apple green. Old tree roots run across the exposed rock face. 'Whitespire' birches and 'Annabelle' hydrangeas bring richness and light to the woodland edge, anticipating the brilliant sky and water.



Left: The woodsy deck and dining pergola is the only obvious focus of "gardening" in the whole garden, featuring a collection of specimens in pots. The stone snail on the table is part of a subtle decorative thread that runs throughout the garden (from top left, clockwise): staddle-stone, Buddha, birdbath, stone pot, half-hidden fish and chicken sculptures.

Here: A stone bench is the perfect grandstand from which to survey the everchanging natural scene that envelops the garden. Opposite, from left: A carpet of moss threaded with ferns and woodland plants is the crowning, understated achievement of this garden. Giant craggy boulders were carefully placed to look natural, then covered in moss.



designing with nature

As Judy Murphy says, creating a "natural" landscape can be more difficult than the most intricate parterre. It requires sensitive observation and editing skills rather than the imposition of order and symmetry.

■ **DISCIPLINE YOURSELF:** You can't do everything in one garden, so be guided by the spirit of the site and play up its strengths.

■ **SIMPLE SCALE:** Keep paths and plantings simple; greater numbers of fewer plants is how nature works. Keep small-scale design for more heavily used areas where you want people to slow down and appreciate the details.

■ **DRIFT ON:** Base your plant palette on natives, but avoid invasives. If the tag reads "colonizer" or "naturalizes well," you can bet it is a good drifter. Achieve the same effect by massing together non-spreading plants.

■ **MAINTENANCE IS KEY:** "Natural" effects depend just as much on weeding, mulching, watering and deer protection as does a formal layout. And, because of the subtlety involved, can be more demanding on the gardener.

■ **LOOK EAST:** Check out Japanese-inspired gardens, such as Innisfree in Millbrook, New York, for lessons in combining art and nature.

ginger, Kenilworth ivy, and miniature astilbe, rendering the experience an engrossing progression. Eva and Jeffrey's friend Renny Reynolds, author of *The Art of the Party*, also lent inspiration here. Eva headed straight to Hortulus Farm, Renny's nursery in Pennsylvania, as well as Judy Murphy's Old Farm Nursery, and came home with fillers by the thousand, a process still ongoing.

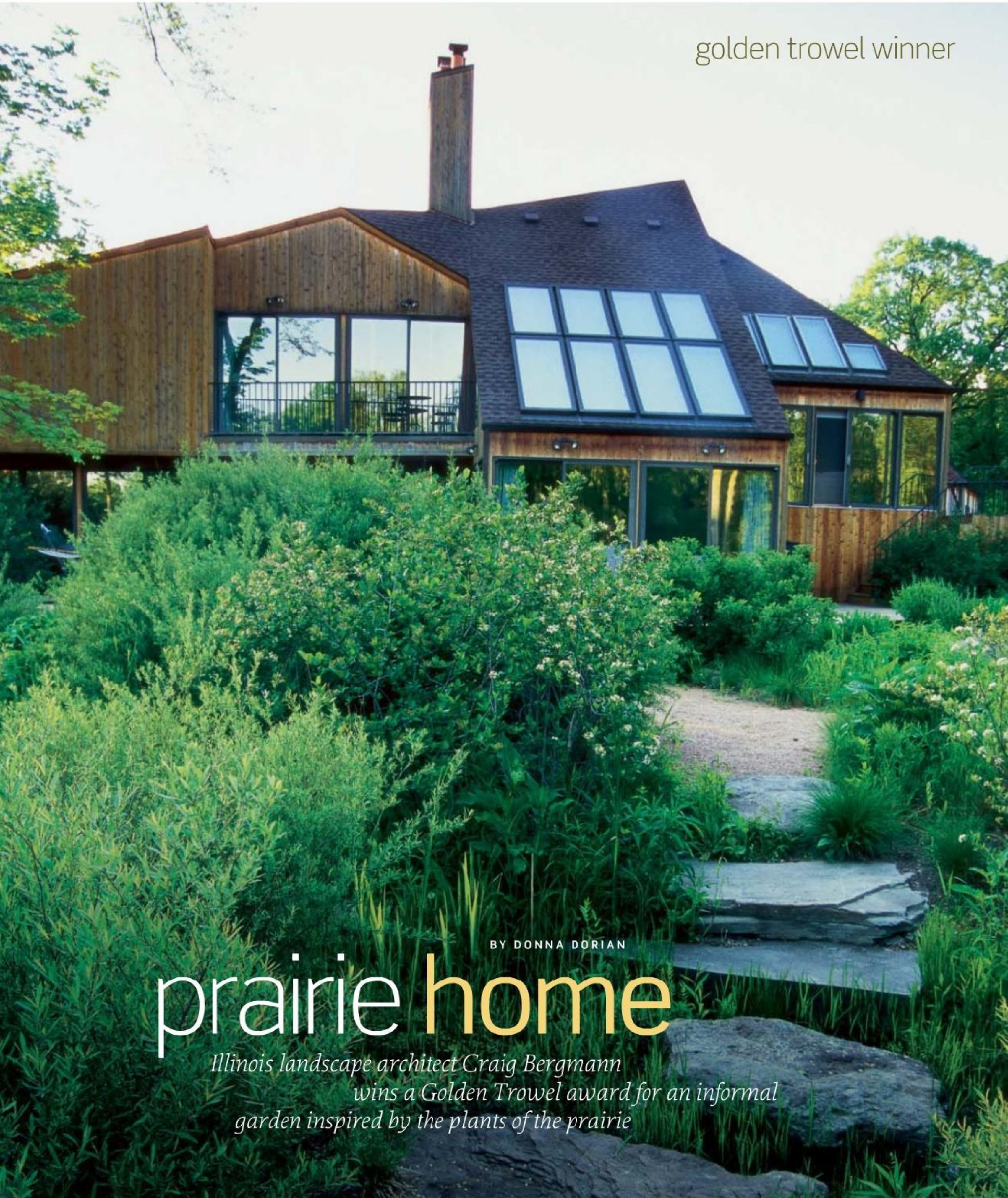
Most often, the massive boulders are the focal points, but statuary is used as punctuation, carefully (and sparsely) selected to blend in. And it's the statuary that is partially responsible for the barely audible Asian accent running throughout. Honoring Eva's roots, there's a Buddha immediately behind the cottage as well as a pair of Chinese stone lions standing sentinel on either side of the front steps, warding off evil spirits. But the New England inflection also comes in loud and clear. Nothing is lost in translation.

That said, it wasn't an easy project, from any standpoint. Judy dubbed the first stage "The Year on a 45-Degree Angle," as she incorporated stone configurations—both small scale and monumental—to serve as anchors in the foreground. She selected trees that were weeping or dwarf, never to conflict with the view. And the perennial plantings leaned toward native woodlanders, flowing with broad gestures. Her goal was to offer an island-like experience.

Meanwhile, Eva and Jeffrey were very much a part of the dialogue. Together, the team learned that statements must be bold; the typical threes and fives just disappeared. Instead, it had to be a hundred hosta, hakonechloa or epimedium, or nothing at all. But the crowning touch was pure serendipity. When Eva discovered that moss thrives in this ecosystem, she made moss her mission until the wall-to-wall carpet became the common denominator tying both the Yankee and Asian accents into one universal language. Although Eva insists that it's "accidentally Asian," there's an essentially Eastern sense of calm that softens the extremes of the daredevil topography.

Sometimes, making things look real requires a dynamic and dedicated collaboration of heroic levels. "There is no ego," Judy pointed out. "It's just a group of people trying to bring out the spirit of the space with stone and plants."

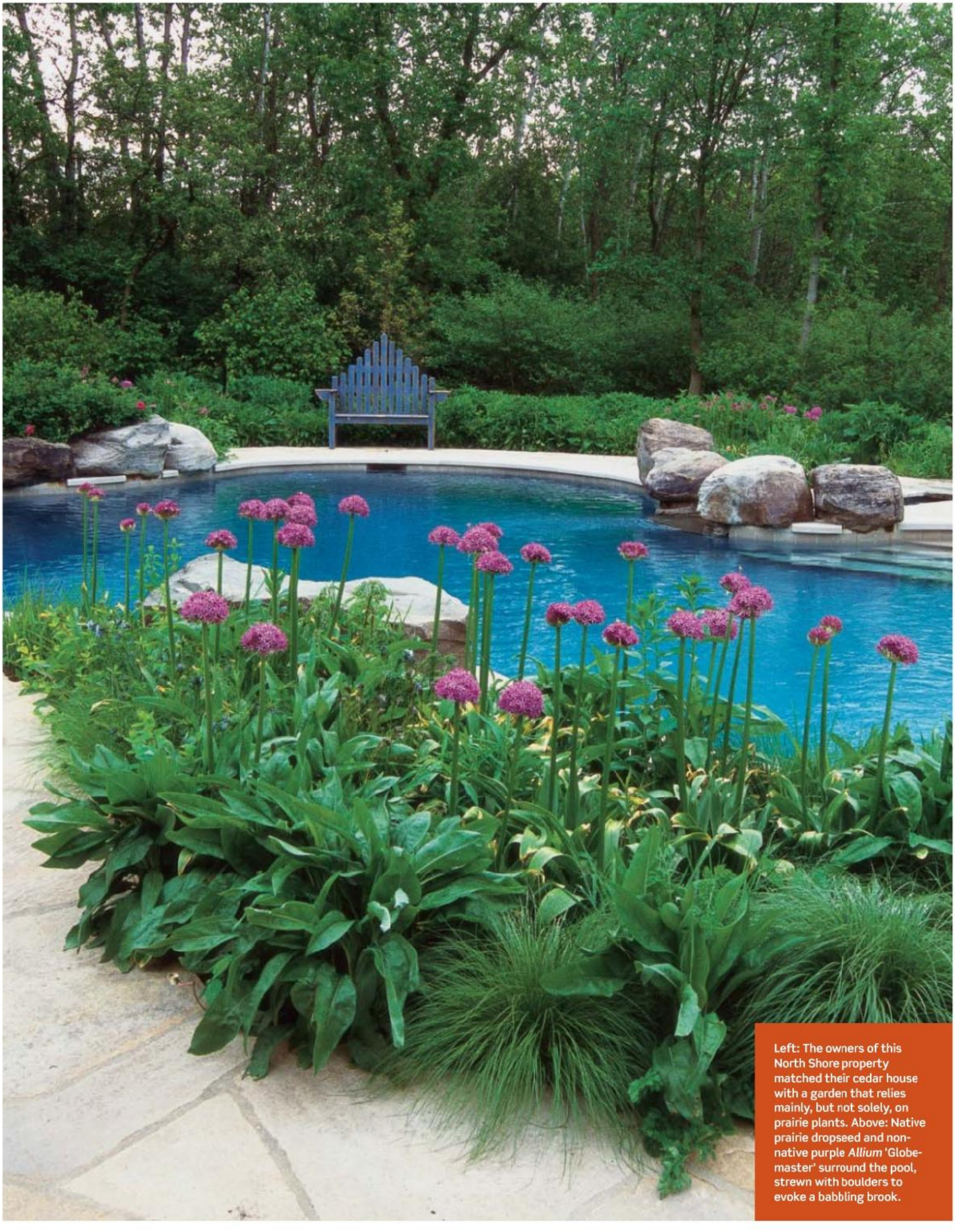
■ *For more information on Judy Murphy, e-mail oldfarmnursery@aol.com.*



BY DONNA DORIAN

prairie home

Illinois landscape architect Craig Bergmann wins a Golden Trowel award for an informal garden inspired by the plants of the prairie



Left: The owners of this North Shore property matched their cedar house with a garden that relies mainly, but not solely, on prairie plants. Above: Native prairie dropseed and non-native purple *Allium* 'Globe-master' surround the pool, strewn with boulders to evoke a babbling brook.

DONALD BOLAK (2)

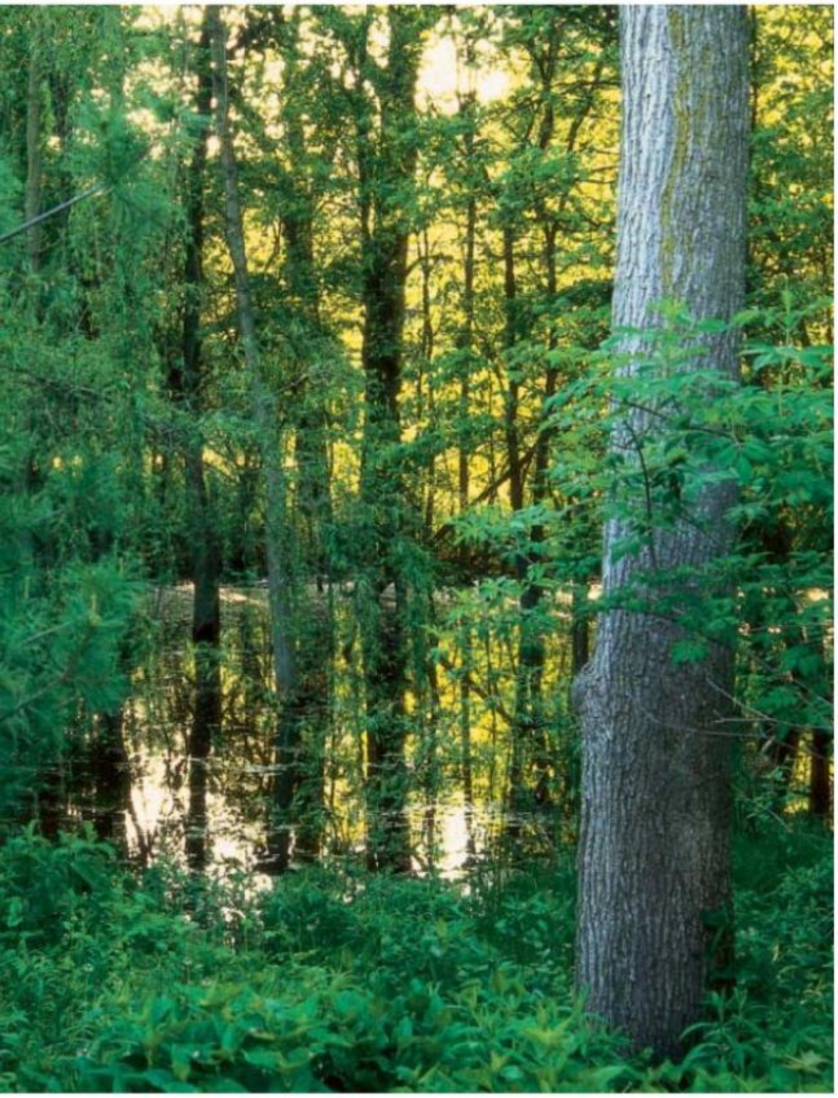
WHEN CRAIG BERGMANN, ONE OF THE MOST WELL-REGARDED LANDSCAPE ARCHITECTS in the Chicago area, was invited to design the grounds of this North Shore property, his first task was to convince the homeowners to trust him—and accept that virtually every tree on their property had to go. Although the clients believed that their recently purchased 1970s house was set in a native woodland, the fact was their five-acre plot was a buckthorn thicket—the result of a planting of the European invasive almost a century ago on North Shore estates. Ever since it has been wreaking havoc all the way up to Wisconsin.

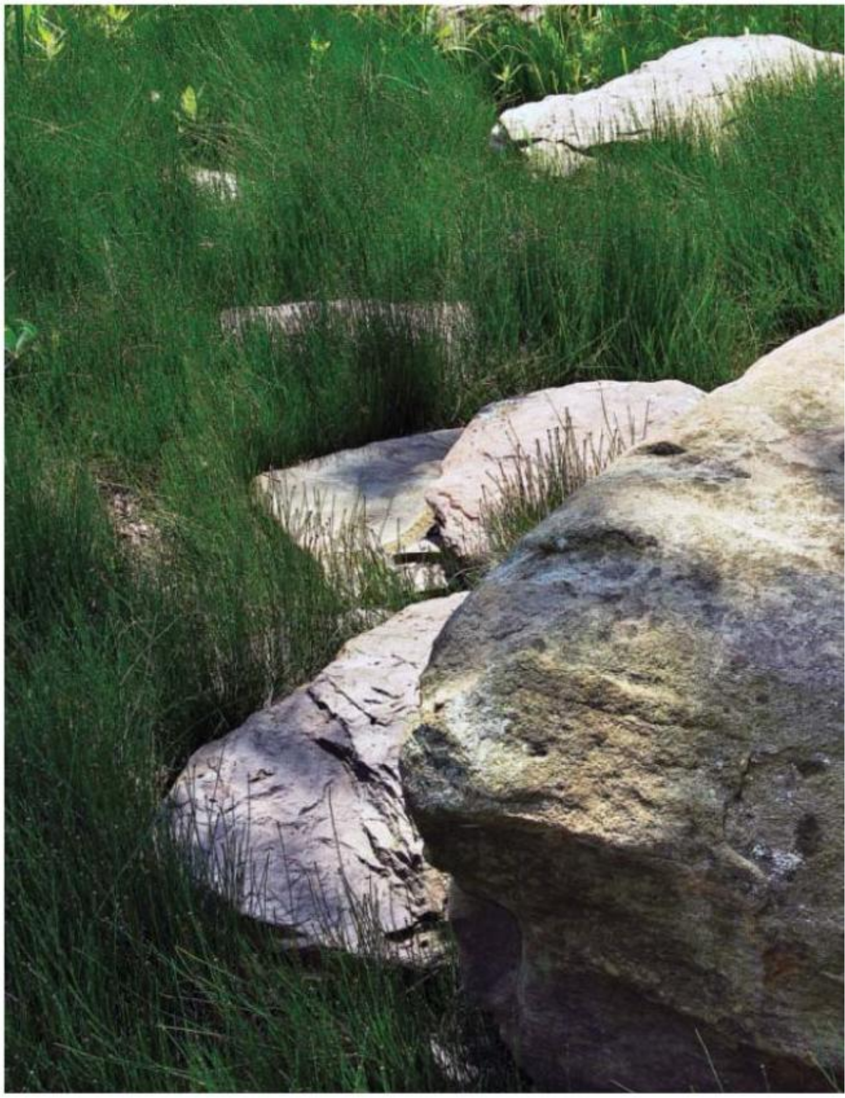
That the European buckthorn isn't native to northern Illinois was hardly the issue for Bergmann and Don Bolak, the landscape architect from Bergmann's firm who also worked on the project. More to the point was that the heavy understory thicket prevented any natural regeneration of the forest. Once the homeowners took Bergmann at his educated word and had the buckthorns removed from everywhere but the edges of the property, the sun got in—and what happened was nearly miraculous. A natural "hyper growth" of woodland wildflowers and prairie plants just flooded in—from wild geranium, Canada columbine, trout lily and trillium to goldenrod, eupatorium and aster. Just no telling what cleaning up crime in a neighborhood will do.

Above: In spring, camassia and its darker colored cultivars populate a meadow near the house. Later in the year the area is overtaken by switch grass, whose seed heads create a dramatic winter display. Right: Chinese antiques and textural plantings lend an Asian look to the front of the house.

Once the heavy, wet-soiled woodland was discovered underneath the downed thicket, Bergmann and Bolak created a native woodland at the front of the house with plantings of red maple, filbert, river birch and

DONALD BOLAK (2)





bald cypress—and finally began designing the prairie garden their clients had wanted all along. Not that the homeowners were after any sort of purist interpretation. Rather, their request was for a garden inspired by the prairie, one predominantly filled with native plants and grasses—but not limited to them. While a purist might not approve of the cultivars and non-natives, the landscape architects brought to the grounds the effusive color and year-round interest the clients wanted, as well as a just-happened, informal, natural look.

Elsewhere paths were created throughout the property; a pool was surrounded with boulders to simulate a babbling brook; and marginal aquatic plants—yellow flag iris, swamp rose, water forget-me-nots—were added along a seasonal stream that flowed into a nature preserve adjacent to the property. Even a rustic plank bridge was built, leading to a field of native switch grass.

While the back of the house keeps to a prairie aesthetic, the front of the house, on the client's request, assumes an Asian appearance. Here antique elements imported from China are supported by an Asian approach to design, in which interests in contrasting foliage and textures supersedes the coming and going of flowers in bloom.

"We created a woodland that once was overgrown by an invasive thicket, and we created a prairie in a sunny wetland and meadow," says Bergmann. And then the birds came back, and it was beautiful.

Above left and right: The woodland wetlands nature preserve adjacent to the property was one of the primary inspirations for the landscape design. A vignette of rocks interspersed with dwarf scouring rush forms a natural bridge over the seasonal stream that runs through the property.

■ *For more call 847-251-8355 or see craigbergmann.com.*

FROM LEFT: DONALD BOLAK; LINDA OYAMA BRYAN

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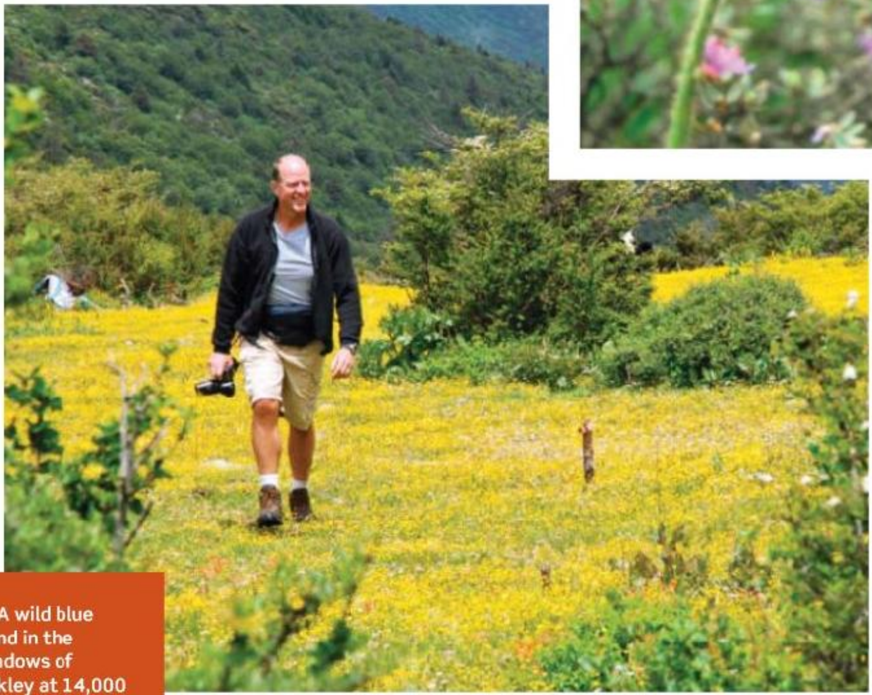
PLANT HUNTER BY DAN HINKLEY

Past, Present and Future



LAST SUMMER, I WAS PRIVILEGED TO PARTICIPATE in a PBS *Nova* program, "First Flower," that retraced, in part, Ernest Wilson's route through the lofty peaks of western Sichuan Province in 1910. The number of plant species he successfully introduced to English and American gardens, over 1,000, is staggering in quality as well as quantity, transmuting our landscapes from the mundane to the exotic.

Yet ... plant hunting. It all sounds rather violent put that way, and there are more than a few who believe the outcome of the process to be just that. The thoughtless introduction of plants into cultivation and the homogenization of worldwide genetics are considered, by some, to render the pursuit unworthy. From my stance, in a global landscape changed so drastically by our species, an understanding of what we have before we lose it is justification enough for continuing the process. The proceeds from looking for and introducing plants are far less tangible than a single thriving beautiful plant in our mixed border. Yet it has often been, and will continue to be, that single beautiful plant that drives the entire affair.

From top: A wild blue poppy found in the alpine meadows of China. Hinkley at 14,000 feet in the Hengduan Mountains. The Regal lily (below), introduced by Ernest Wilson, grows wild only in one valley.

DOUG HAMILTON (3)

Just for the record, I make little distinction between a bona fide plant hunter and a passionate gardener. Both camps have been accountable for the introduction and dissemination of new plants; in fact, if a legitimate comparison could be undertaken, I would wager money on the gardener having successfully introduced (often by means of innocent-minded smuggling, unfortunately) many more plants than those who make a living from botanical pursuit.

It would serve little purpose in a column of this length to present a historical overview of the seeking out and bringing home of plants. There have been scores of accomplished "gatherers" (in my mind a less brutish moniker) whose brilliant work in the field was not accompanied by an equal talent for promoting their work. Those individuals, men and women, who are both productive and possess the wherewithal

to publish their accounts, are the names, fairly or not, that will remain in the fore.

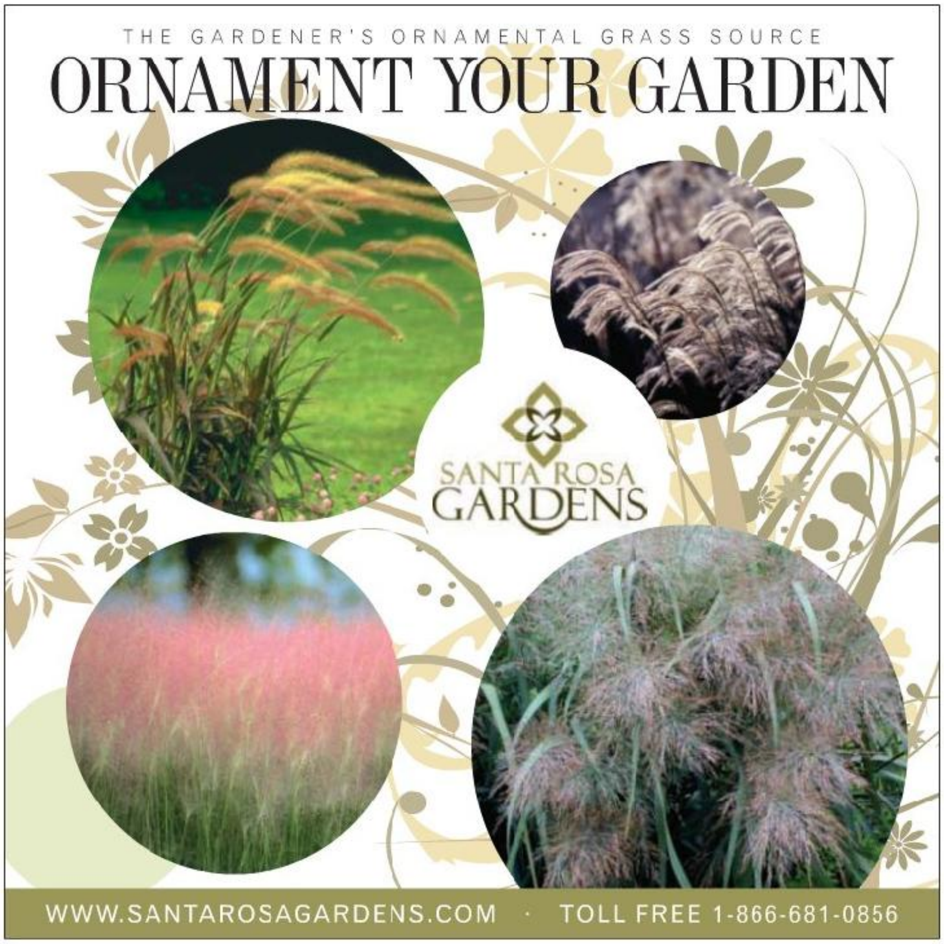
GOLDEN DAYS: "CHINESE" WILSON

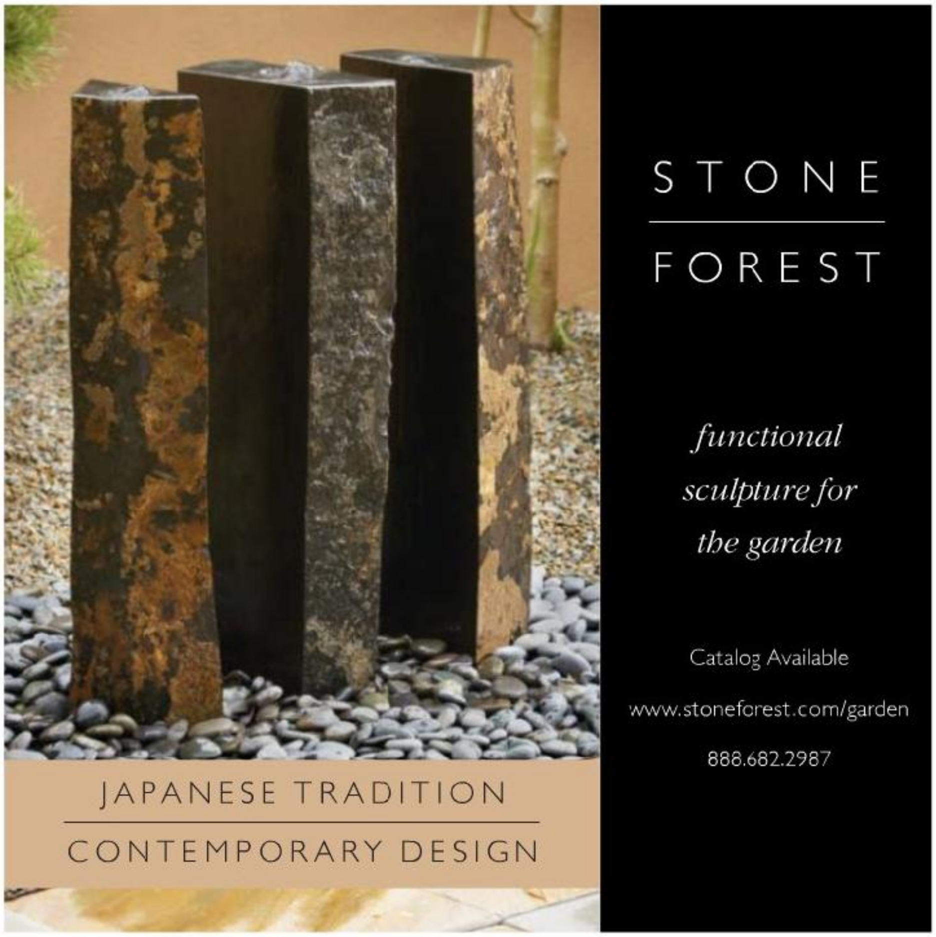
Arisaema wilsonii, Sinowilsonia henryi, Magnolia ernestii, Rosa helenae—with some of my favorite plants bearing his name or honoring his wife, there are few more celebrated plantsmen from the golden days of exploration at the turn of the last century than Ernest H. Wilson. In his early 20s, the youthful Englishman spent years in China, first in the Hubei Province, searching for a single tree that had been sighted 30 years earlier. In a horticultural footrace with the French to be the first to successfully introduce the fabled dove tree, *Davidia involucrata*, he ultimately encountered it—as a rotting stump.

Undaunted, Wilson continued with repeated, grueling trips to the Far East, in the process being knighted with the well-deserved sobriquet of "Chinese" Wilson by his professional associates and devotees. His strength, however, was his facility in transcending the exacting nature of scholarship to describe his experiences in a manner that the man in the street could enjoy. It was while participating in the PBS *Nova* program that I came across a hillock ebulliently in blossom with the regal lily (*Lilium regale*), a plant indelibly linked to Wilson. He was returning from this very site, with seeds and bulbs of the Regal lily successfully secured—along with 65,000 specimens of other plants, 1,600 packets of seed, 186 bundles of cuttings and 800 photographs—when he was caught in a landslide. After a lengthy recovery, Wilson continued his work unchecked, but it is said that he never regained any degree of confidence in the use of the leg that was fractured so severely in the accident. It was perhaps this disability that came into play on an October afternoon in 1930, near Worcester, Massachusetts, when the car he waos driving left the road, killing him and his wife.

THE FIELD TODAY: ROY LANCASTER

Other than the insult of no upgrade to business class, contemporary professional plant





Right: *Schefflera petelotii*, one of many plants introduced into cultivation by plant explorers Bleddyn and Sue Wynn-Jones of Crûg Farm Plants (far right). The couple often collect plants with Dan Hinkley.

collectors do not remotely experience the discomforts endured by early pioneers of the craft. Nor, however, are they proffered an unexplored territory in which to cherry-pick a botanical legacy. Today, a good eye in the field must seek the previously unknown, as well as discern better forms than those currently in cultivation. This, of course, means finding a locale previously unexplored—a rare and ever-dwindling resource—or putting forth effort to achieve greater altitude or solitude in areas already visited.

What has not changed over time is the importance of conveying the information garnered, whether or not a new plant is actually introduced. It is his extraordinary communication skills, both in writing and speaking, that have propelled Englishman Roy Lancaster to his position of pre-eminence in present-day plant exploration. His writings—erudite in the understanding of the world of plants—embody the cultural and natural history of the heady number of areas of the world he has visited. His astute and fervent observations on all that surrounds him transports his readership to the moment of each discovery.

Lancaster's accounts of his travels have not only helped to popularize a long list of plants rarely seen in nurseries; his introductions have changed the character of Western gardens. Unlike many who travel in search of plants, Roy is a generalist by nature, imposing no bias on whether the plant is herbaceous or woody. His collection of *Veronica umbrosa* 'Georgia Blue', from the former Soviet republic, can now be found in gardens from Oklahoma to the Orkney Islands. *Epimedium stellulatum*, introduced under the cultivar name of 'Wudang Star' caught Roy's eye in the mountains of China. Likewise, *Mahonia gracilipes*, from Sichuan Province, was growing in his Hampshire garden long before the horticultural world had ever heard mention of its name. His list of introductions is as rarified as it is lengthy, revealing the importance of a discerning eye in his profession.

There certainly are others at the zenith of their careers who deserve a nod of gratitude. Peter Wharton, for example, curator of the Lam Asian Garden at the University of British Columbia botanical garden, is primarily a "tree" man. Through his years of noteworthy work all over Asia, he has introduced a bevy of never-before-seen species of stewartia and styrax, as well as numerous oaks and oak relatives.

My frequent traveling companions Bleddyn and Sue Wynn-Jones of Crûg Farm Plants in Wales, neither of whom have any formal training in botany or horticulture, are unparalleled in regards to an astute eye and near maniacal approach to plant exploration. With catholic tastes and yearly sojourns in far-flung places for months at a time, they have created a nursery that offers one of the most sophisticated listings of plants ever brought together.

ANDREA JONES (2)

IN THE EXPLORERS' FOOTSTEPS

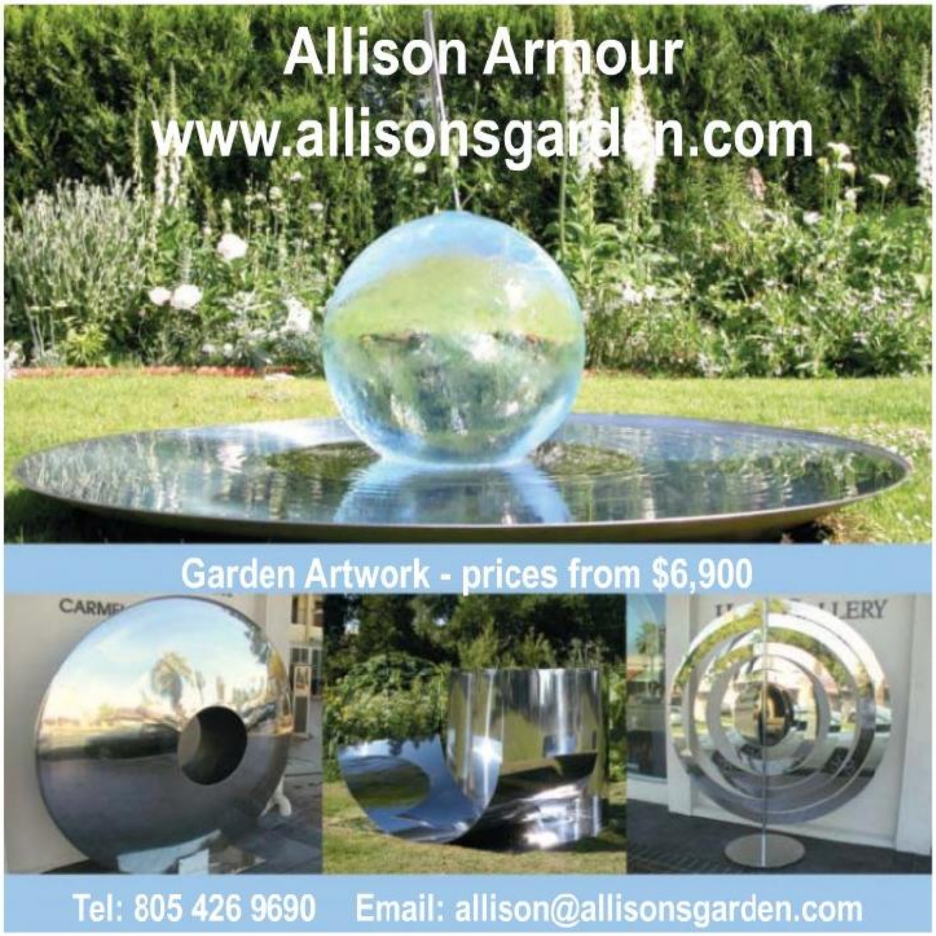
***Nova*'s "First Flower," the program featuring an appearance by Dan Hinkley, will premiere on PBS on April 17 at 8 p.m. EST (check local listings). There are many books published by and about plant hunters. Two by Roy Lancaster are *Travels in China* and *A Plantsman in Nepal* (both Antique Collectors Club). For more on the work of Sue and Bleddyn Wynn-Jones, see crug-farm.co.uk. For more on this whole subject, see plantexplorers.com.**

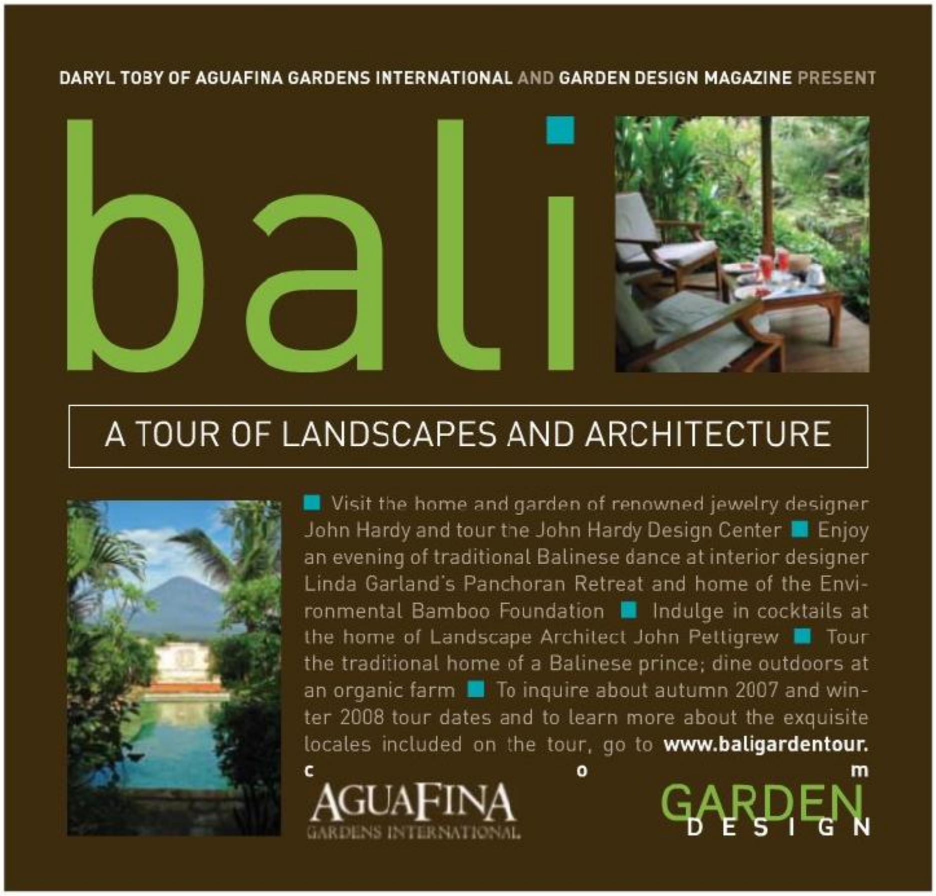
GENERATION NEXT

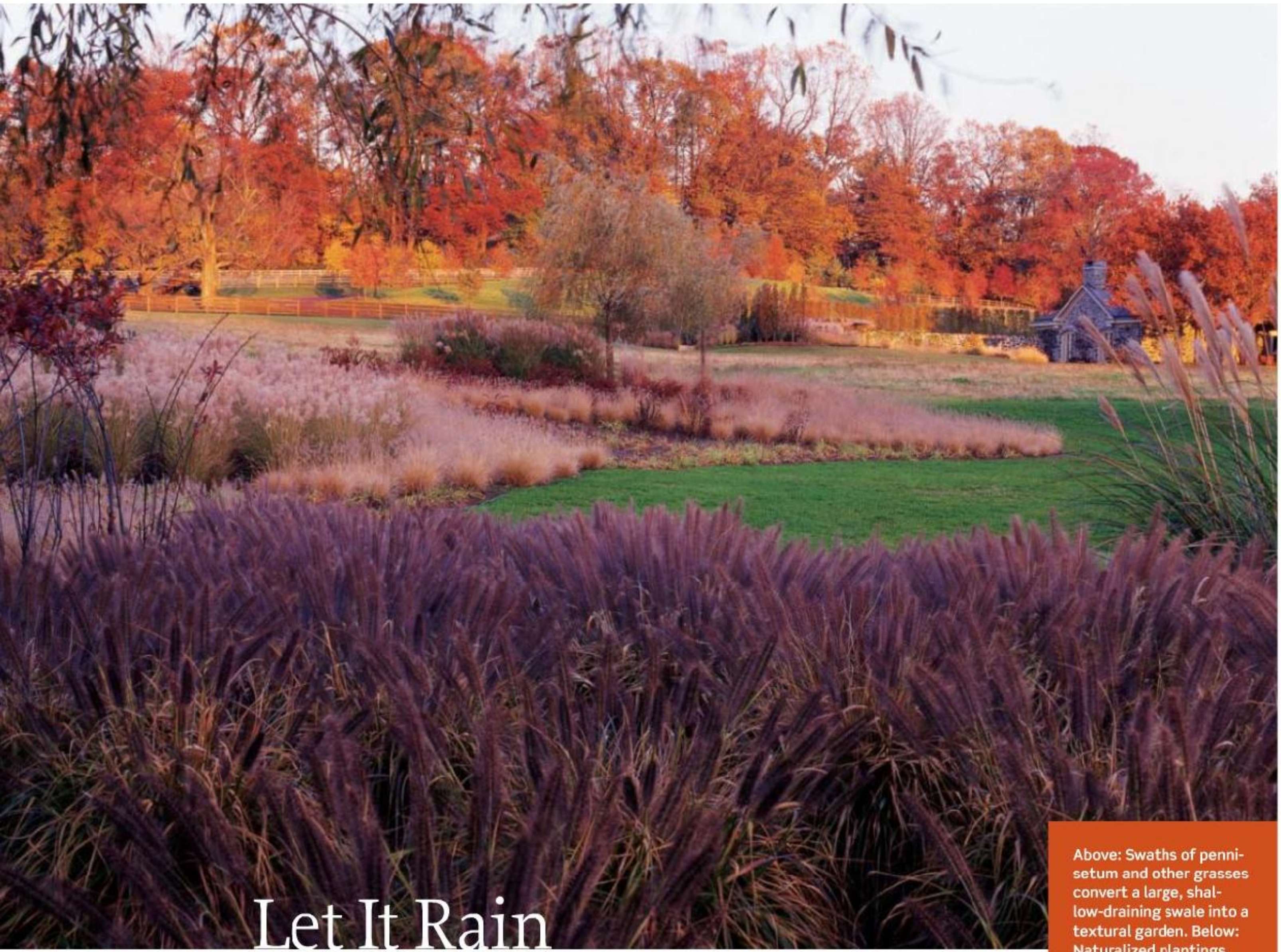
The royal standard of plant introduction, if not already in mid-handoff, despite changes in appearance, will ultimately be passed to another generation. The new talent faces challenges unthinkable in those heady, somewhat imperialistic days of commandeering the flora of other countries without regard to ownership. Laws such as the Rio Accord, restricting the exportation of genetic resources from any country, will certainly hinder the process, and legitimate concerns about bio-invasive species are a potential quagmire for the legal importation of plants into the United States.

Yet the passion for plants is quite intact in a fresh-faced and gifted assemblage of irritatingly young people, who will overcome these challenges and carry on the work thus far done. I would place bets that the name of Dr. Richard Olsen, of the United States National Arboretum, becomes mainstream in the global horti-consciousness. Quebec's Dave Demers is destined to make noise, with Mongolia, China, northern India and Chile already on a 27-year-old resume. And with a passion for rhododendrons, Steve Hootman of the Rhododendron Species Botanical Garden in Federal Way, Washington, has already accomplished enough in his relative youth to make the honor roll, with years ahead of him to polish our understanding of a single genus of plants.

There are numerous others unmentioned—past, present and future—who have my heartfelt appreciation and undying encouragement. Seeking out plants is simply another strategy in comprehending the outrageously and richly adorned globe on which we live.







Let It Rain

Well-designed rain gardens are not only good for the earth, but good-looking as well

Above: Swaths of pennisetum and other grasses convert a large, shallow-draining swale into a textural garden. Below: Naturalized plantings, here camassia, can make a rain garden fit easily into its surroundings.

CALL IT A BIO-INFILTRATION BASIN OR, MORE romantically, a rain garden. Either way, it's a shallow planted depression designed to hold water until it soaks into the soil—and a key feature of eco-friendly landscape design. Noble idea, yes. Gaining credibility and converts, every day. Good-looking, hardly ever. But there are ways to make a rain garden fit handsomely into a landscape and still fulfill all of its environmental functions.

Nowadays, according to the EPA, approximately half of the rain that falls on

ROB CARDILLO (2)

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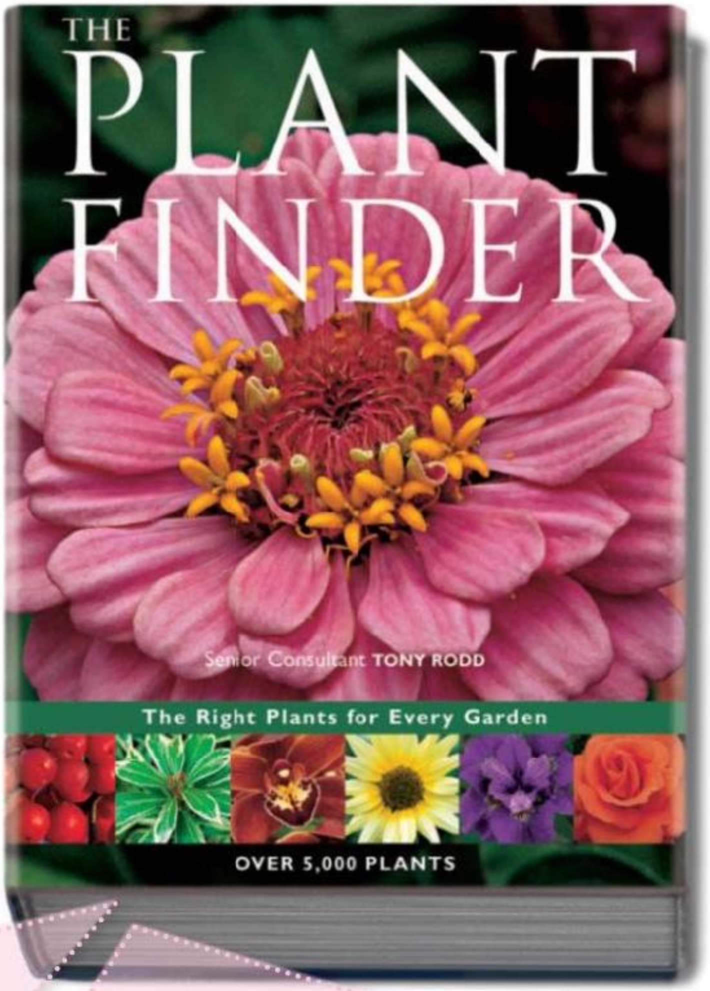

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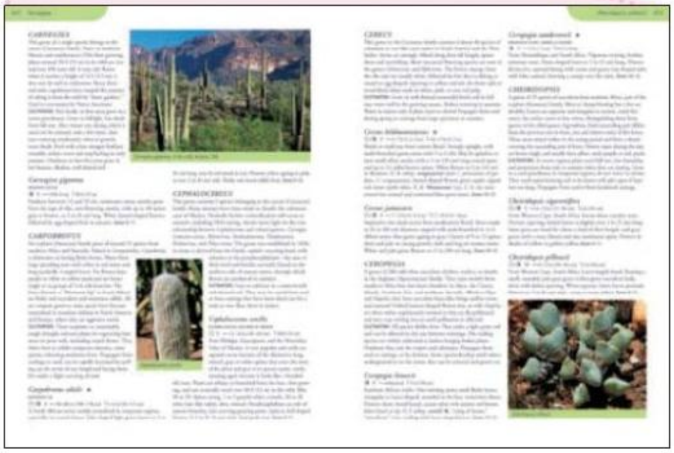

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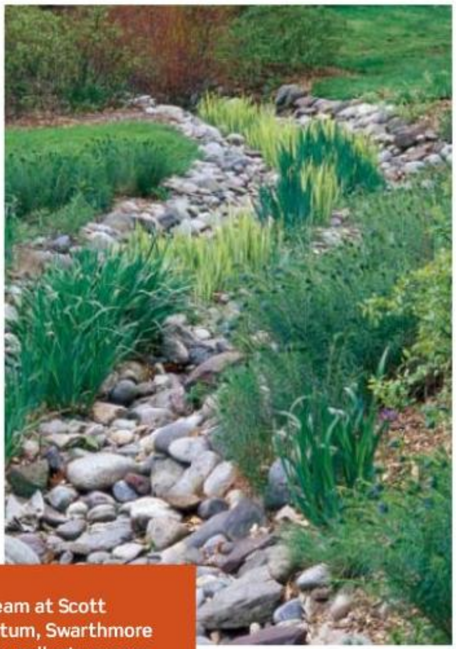

Biostream at Scott Arboretum, Swarthmore College, collects excess rainwater, slowly filtering and releasing it into the landscape. Planted with amsonia and *Iris pseudacorus*, which tolerate periodic flooding.

ROB CARDILLO

a typical city block heads overland to the nearest pipe, washing along any crud it finds. Historically that water would have infiltrated—soaked in—leaving impurities behind in the soil and plants as it passed through to replenish the water table. Rain gardens are intended to counteract both the unnatural runoff patterns in urban and suburban areas (too many roads, too much paving, too many hard surfaces) as well as the increased crud levels found in them.

Rain gardens can work in most climates, but are most effective in regions with a natural groundwater hydrology—that is, areas with deep soils that drink in water rather than rocky areas that force rain to run overland. Most of the United States is like this. Rain gardens have gained wide residential use in cities as diverse as Kansas City, Minneapolis and Portland, Oregon (the latter two offer utility-bill discounts for rain-garden installation). Entire towns, such as Maplewood, Minnesota, have turned to rain gardens to handle neighborhood storm-water management, plunking little planted basins down between curbs and property lines.

More than a dozen rain-garden designs can easily be found on the Internet (check out raingardens.org or rainkc.com for a few basics). Essentially, you dig a basin, plant some water-tolerant plants, mulch it in well,

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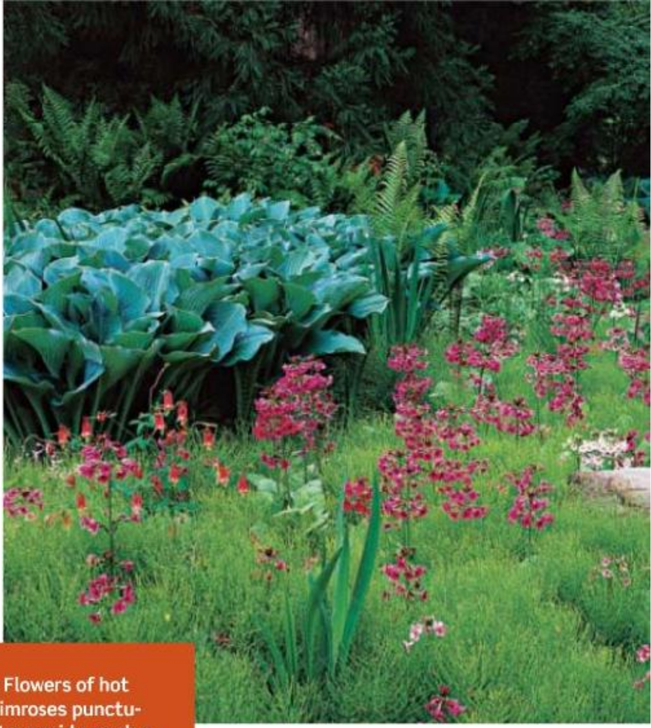


Above: Flowers of hot pink primroses punctuate a streamside garden at Chanticleer, bringing a pop of color to the varied greens of other moisture-loving plants, such as hostas, iris, ferns and dwarf scouring rush.

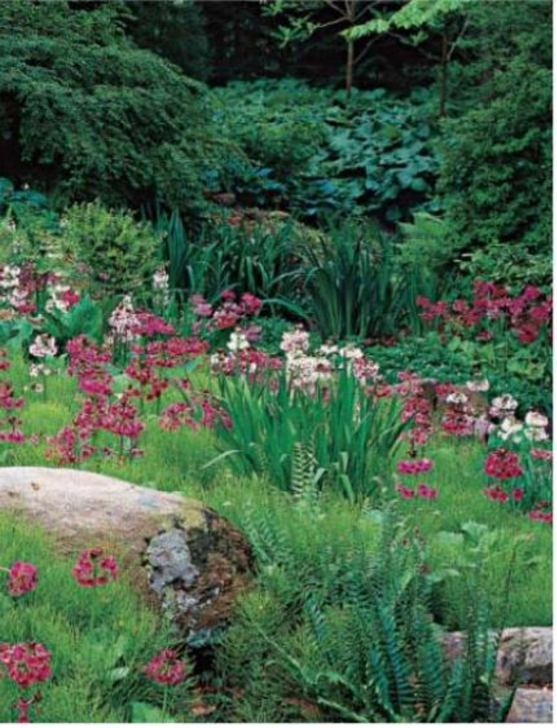
and redirect your downspouts to the hole. The online guides will tell you to locate a rain garden 10 feet from your house and at a natural low spot. That's a good start, but your rain garden runs the risk of just floating out there, awash in lawn and disconnected from your bigger design picture.

"So how can we get away from a rain garden being a kidney shape plopped in the front yard?" asks John Gishnock III. My thoughts exactly, because that result is pretty common. Gishnock is owner of Formecology, a design/build firm specializing in rain gardens and native plants in Wisconsin. He has created rain gardens that are seamlessly incorporated along typical suburban driveway-to-door sidewalks; gardens below dry-laid stone walls adjacent to rustic pathways; and even a garden in the shape of a spiral galaxy (to be viewed from a lucky owner's second-story porch). "A rain garden," says Gishnock, "needs to look like the rest of the landscape."

Landscape architect Jim Hagstrom of Savanna Designs in Lake Elmo, Minnesota, agrees. "We integrate rain gardens into the design," he says, "and two-thirds of the time you won't notice them." His designs depend mostly on his clients' sensibilities. Some love the wild native look of a traditional rain garden, while others favor the idea of infiltration but don't want to see a "patch of weeds." He has incorporated a rain garden into the center of a circle drive and devised a standing stone flow-through curb to match the house. He has created a large basin that infiltrates most

rain garden design tips Rain-garden specialists may cringe, but rain gardens have the potential to be as beautiful as any other garden.

- Think of a rain garden just like a border or foundation planting rather than a beloved specimen tree. In other words, it should not be a stand-alone feature.
- Consider all the rules of composition, screening and circulation—not just the rule that says to put a rain garden in a low spot 10 feet from the house.
- Pick a shape that works with the rest of your garden design. A rain garden does not need a specific shape to function properly so feel free to be creative.
- A rain garden can be as formal or as wild as you like—it's all about the plant selection. Monocultural rain gardens are OK as long as that fits with your overall design. Here are some favorite rain-garden plants: cardinal flower (*Lobelia cardinalis*), blue flag iris (*Iris versicolor* or *I. virginica*), culver's root (*Veronicastrum virginicum*), fox sedge (*Carex vulpinoidea*), red-twig dogwood (*Cornus sericea*), sweet flag (*Acorus gramineus*) and lady fern (*Athyrium filix-femina*).
- A rain garden doesn't have to be separate from other plantings. Consider making a depression within a perennial bed or shrub border (especially if space is tight and you don't have room for a larger rain garden that stands alone).
- Put in more than one rain garden for repetition and continuity. If it works with your overall design, create a little rain garden for each downspout.



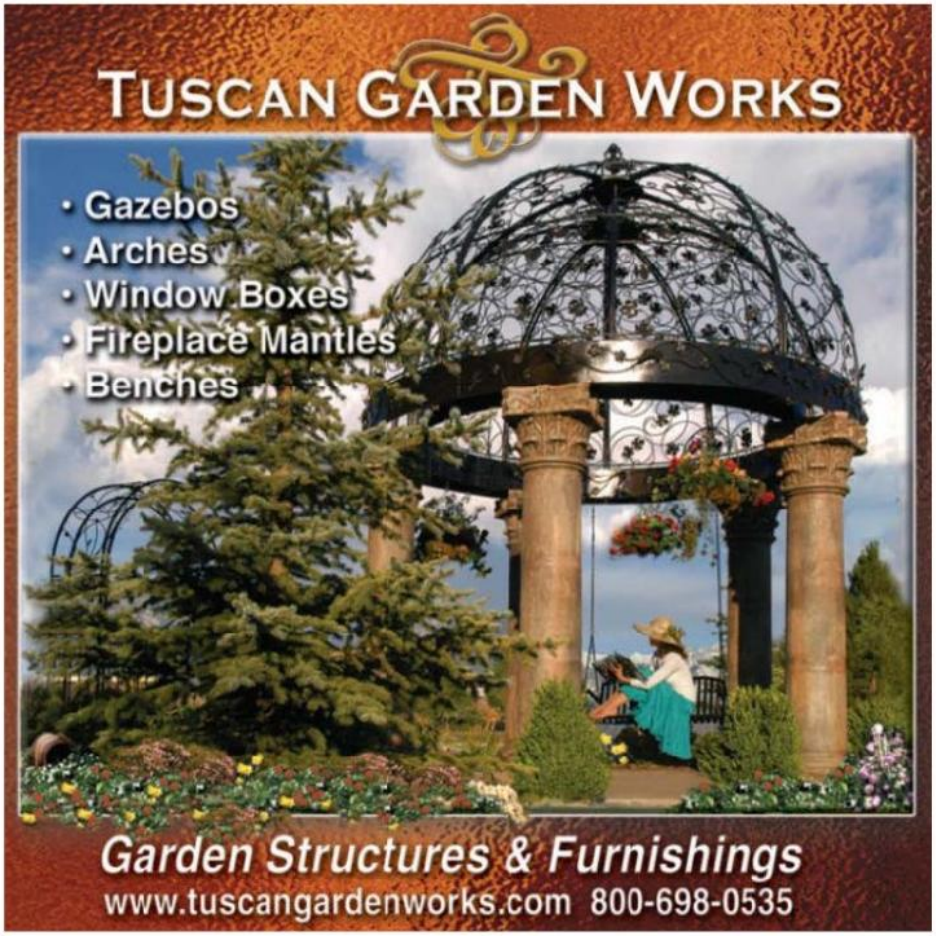
ROB CARDILLO

water then holds the rest for pond habitat. He has built rain gardens in the centers of lawns, by dishing the landscape and ensuring well-draining soil. "You get a little pond after a rain," he describes, "and in 24 hours it's gone, and you have the lawn back."

Having recently seen some of these well-integrated rain gardens, as well as their plop-art counterparts, I revisited a garden I had a hand in designing at Nicollet Commons Park in Burnsville, Minnesota. I reminisced a little with Geoff Martin, a landscape architect with DSU/Bonestroo in Saint Paul and lead designer of the park. "One of the key objectives of the whole project," says Martin, and by whole project he means far more than just the rain gardens, "was to create a series of complementary spaces." To that end, the intimate rain gardens contrast with the more open, pastoral areas of the site. There was also a desire to connect the performance stage on one side of the largest garden with a promenade on the other—thus transforming that garden into a sunken plaza complete with sitting/stepping stones that also act as a unique depth gauge to show water-level fluctuations.

However they look, rain gardens work, helping to reduce storm-water waste by 99 percent, according to one study, and keeping runoff clean. But they can also be an integrated design element, making landscapes both sustainable and beautiful.—**ADAM REGN ARVIDSON**

Adam Regn Arvidson, ASLA, is a landscape architect and writer who specializes in ecological design and a deep understanding of site.



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The New Kitchen—Outside

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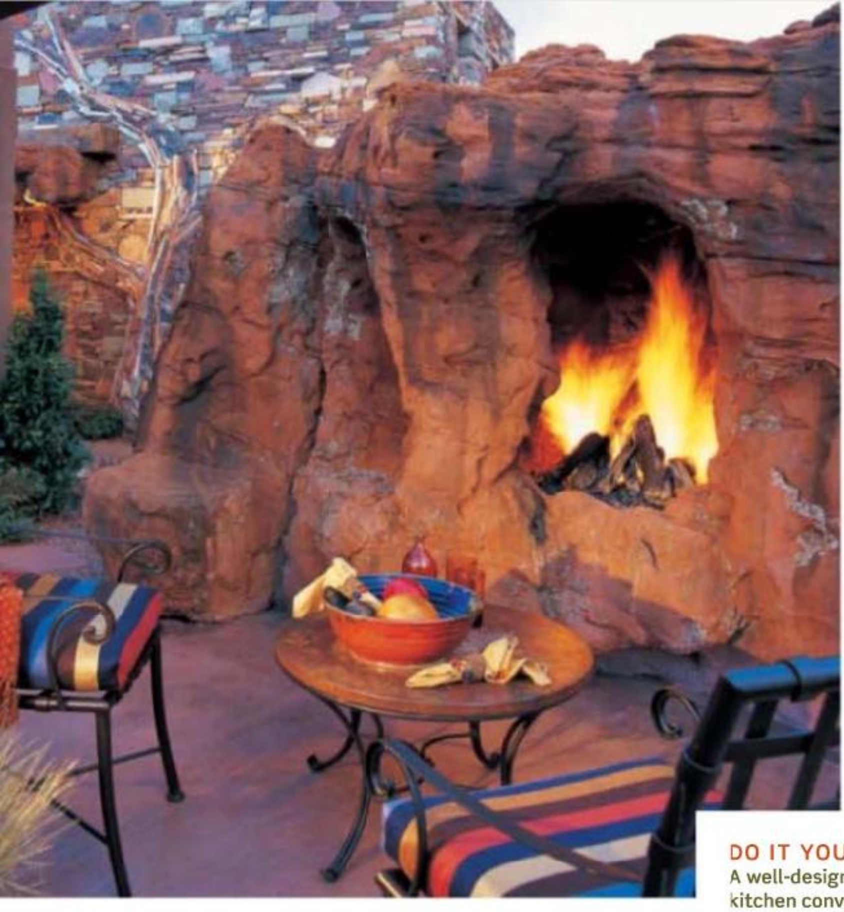
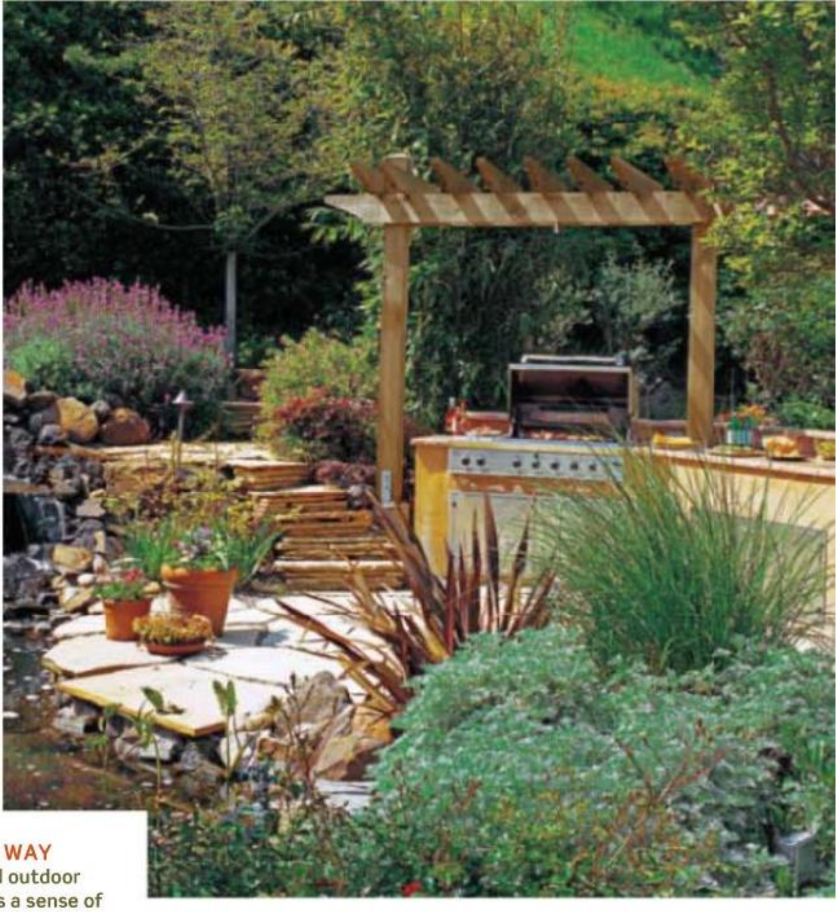
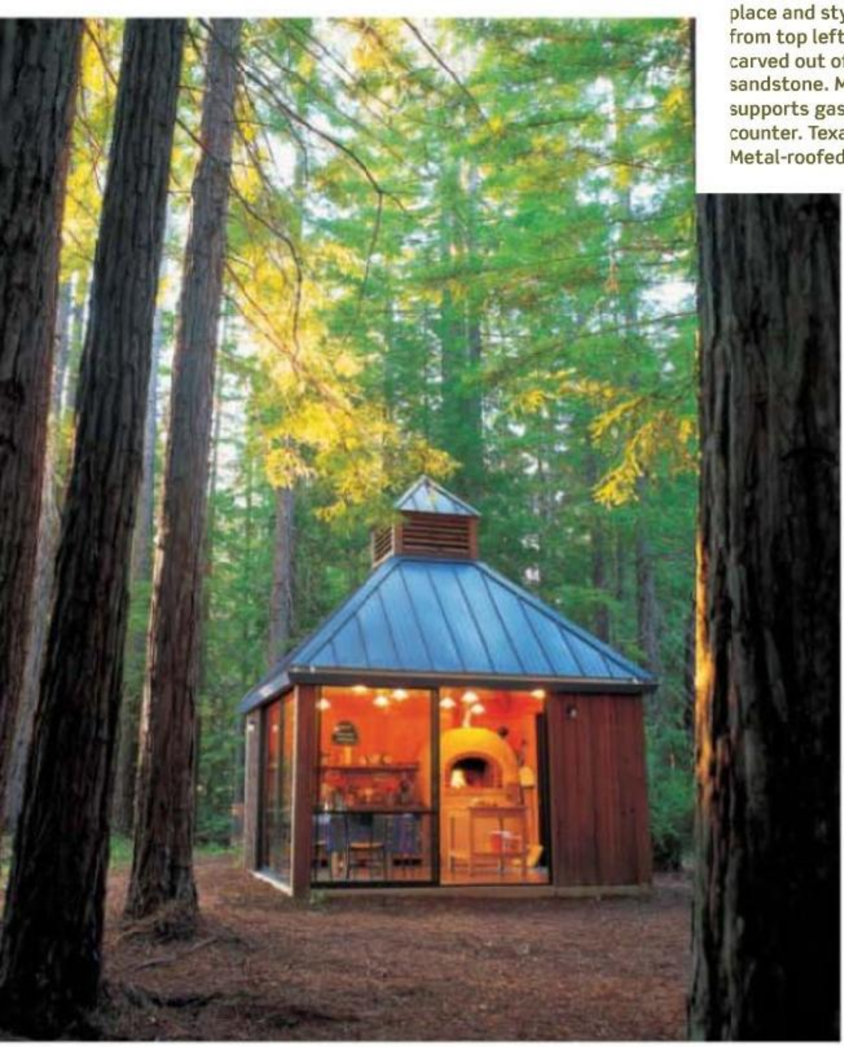
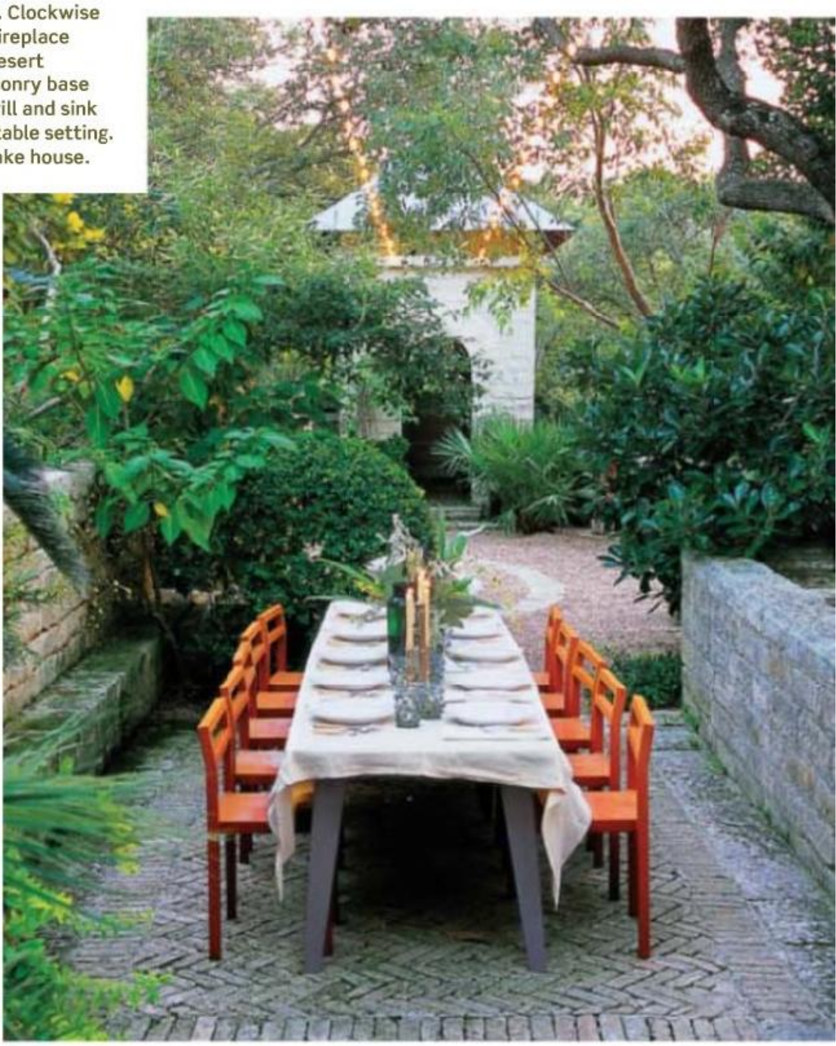
A lot of working kitchen can fit into a 10-foot square: masonry oven, electric smoker, gas grill, refrigerator, sink, shelving and counter space. The galvanized fan above moves smoke and grease up and out the cupola.

LEFT: ERIC ROTH; OPPOSITE, CLOCKWISE FROM TOP LEFT: SCOTT ZIMMERMAN; ERIC ROTH (2); SAXON HOLT

DO IT YOUR WAY
A well-designed outdoor kitchen conveys a sense of place and style. Clockwise from top left: Fireplace carved out of desert sandstone. Masonry base supports gas grill and sink counter. Texas table setting. Metal-roofed bake house.

VERSATILE SPACES
Above: Cavities under the counter hold baskets of kindling and tools for the grill. Right: A display niche above a wood-fired oven. Far right: The delicious results.

CLOCKWISE FROM TOP LEFT: LINCA OYAMA FOR VAN ZELST, INC.; ERIC ROTH (2)

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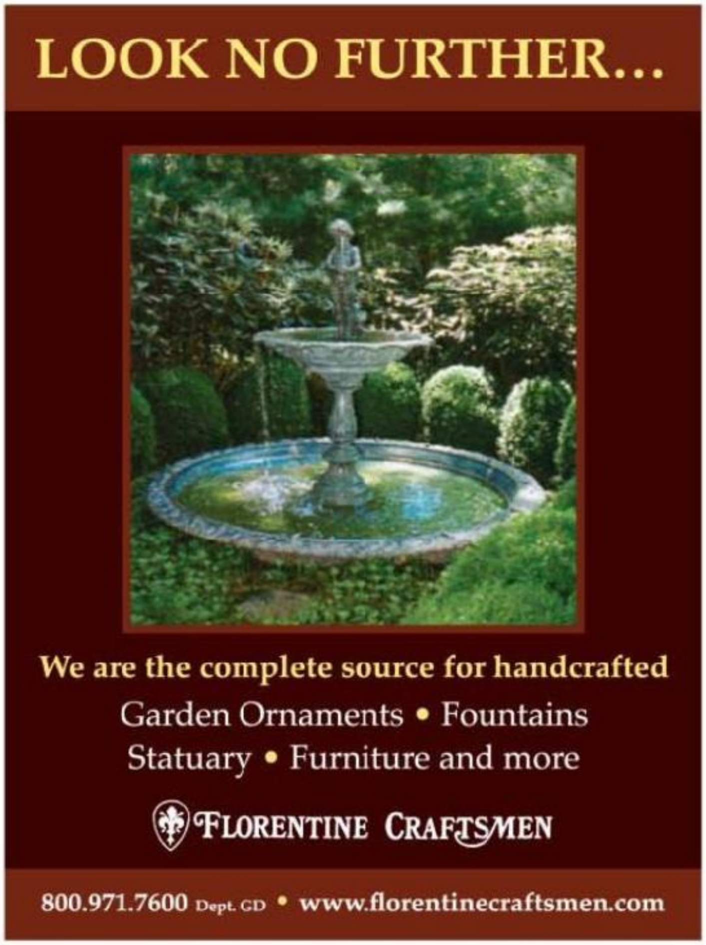
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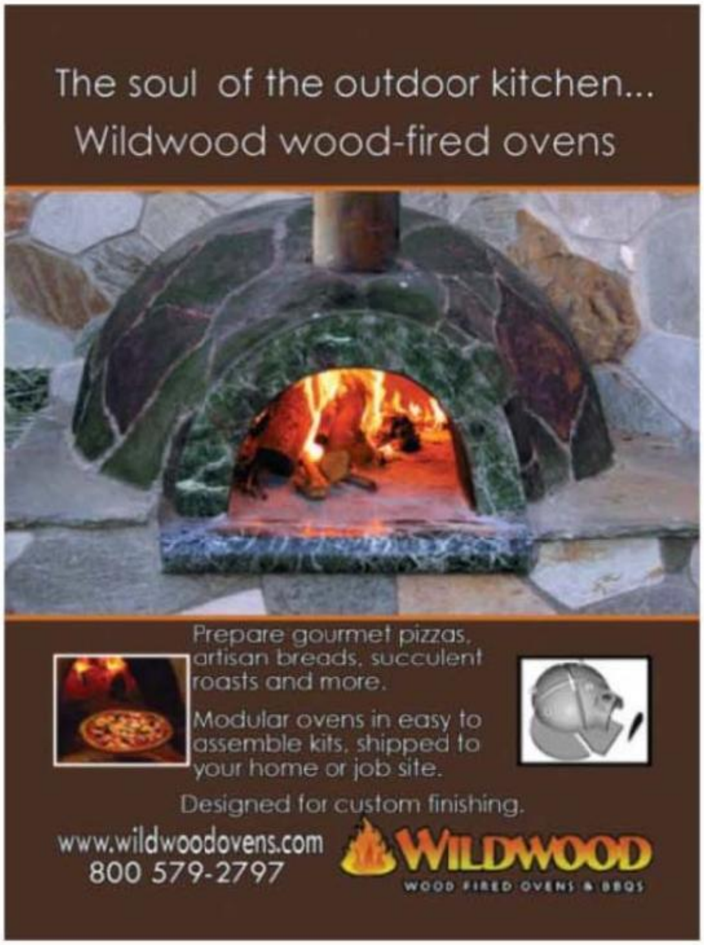
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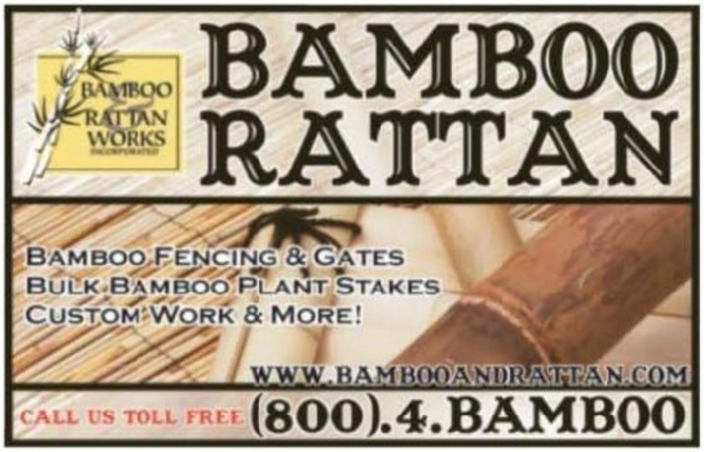

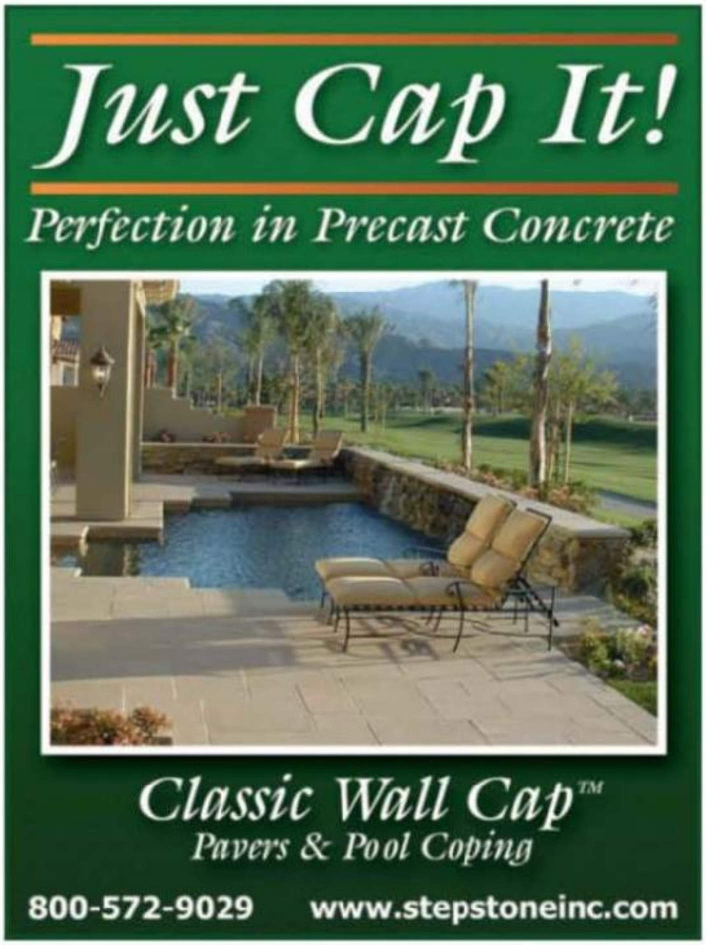

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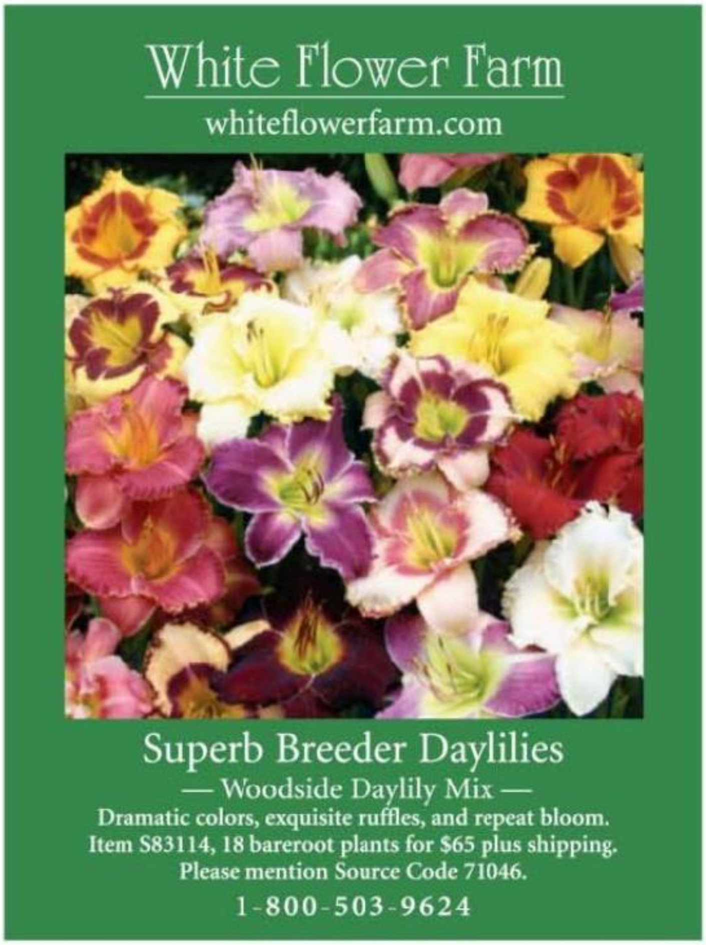
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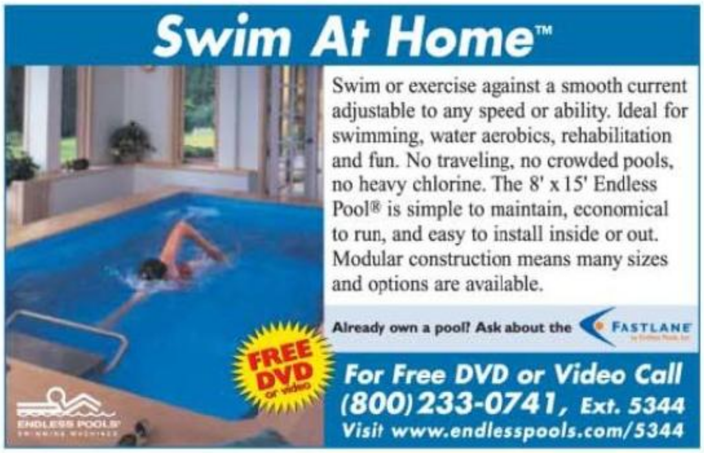
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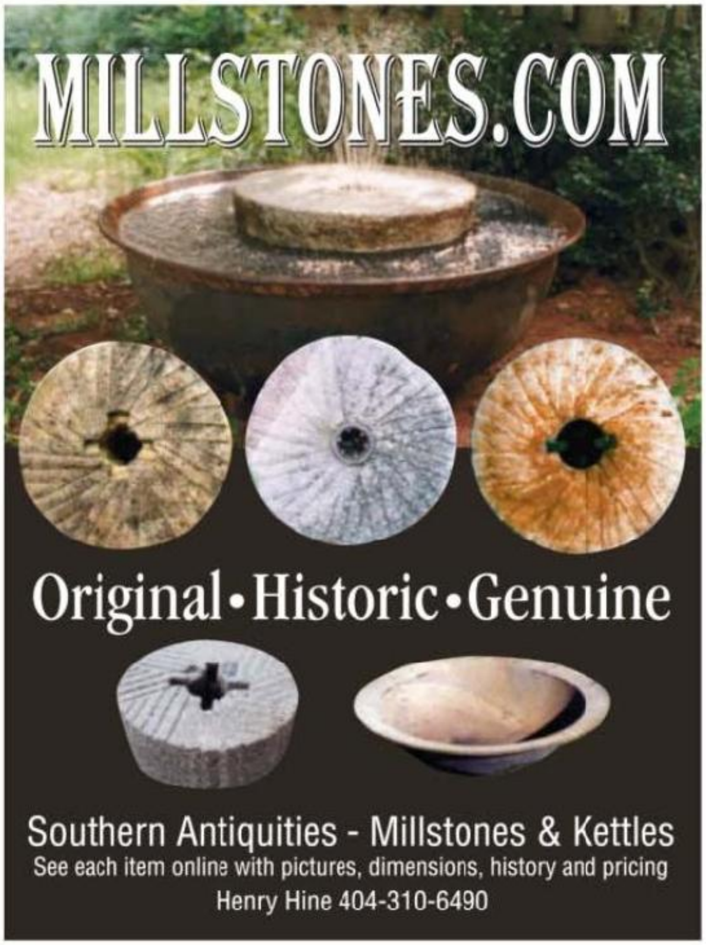
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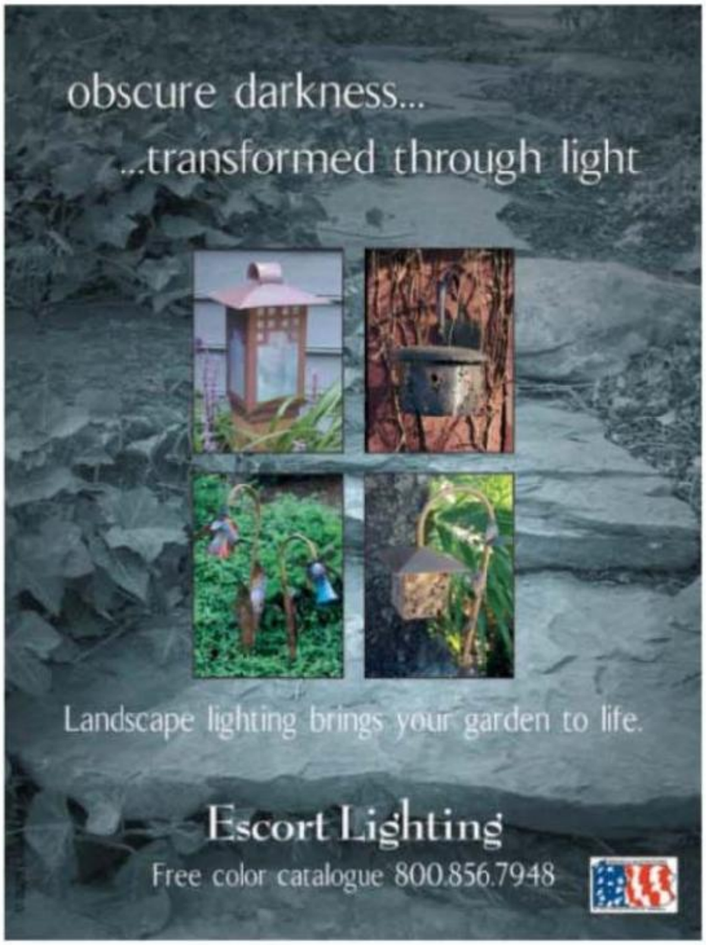
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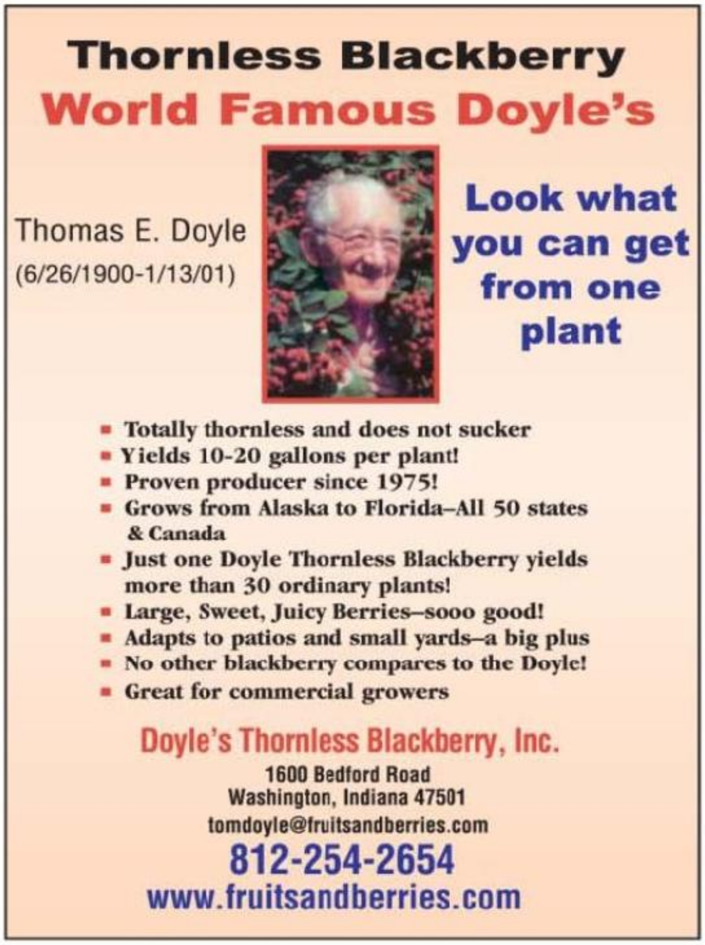

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Western Wisdom

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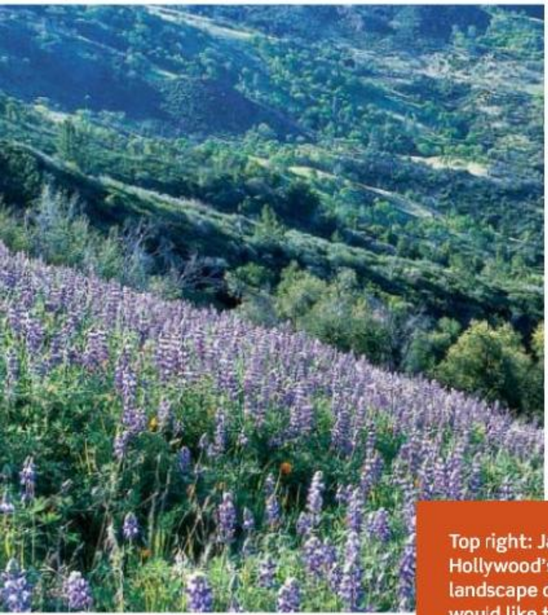

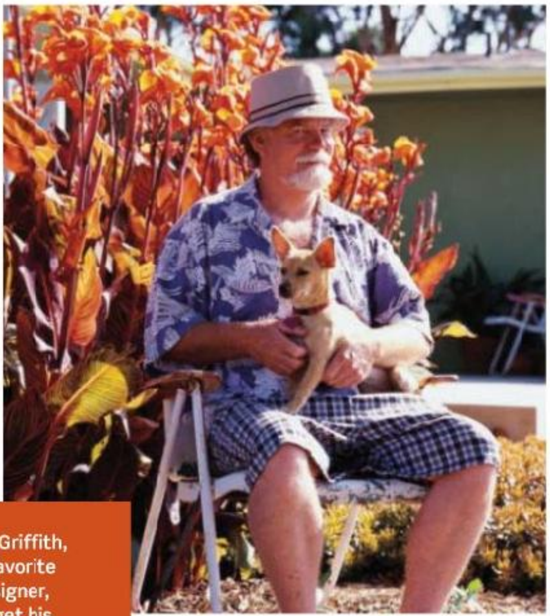

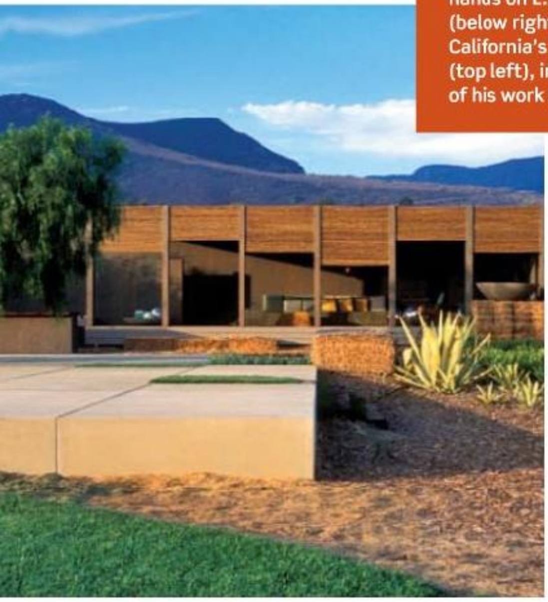

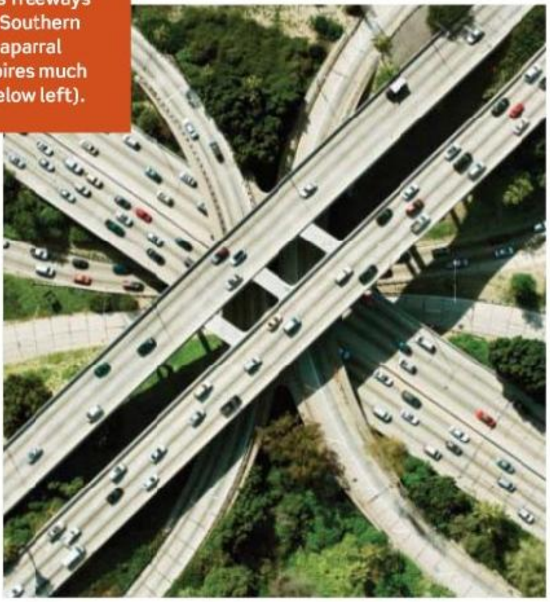

Top right: Jay Griffith, Hollywood's favorite landscape designer, would like to get his hands on L.A.'s freeways (below right). Southern California's chaparral (top left), inspires much of his work (below left).

Q. *Who has been a significant influence on you?*
A. I find the set design of old Hollywood films amazing. Florence Yoch, for example, who designed the landscapes surrounding Tara in *Gone With the Wind.*
Q. *Which natural landscapes inspire you?*
A. The chaparral of Southern California. The native, natural canyon is the most elegant and eloquent landscape—haunting oak trees and massive drifts of silver green plants, so poetic and composed.
Q. *What human needs drive your design?*
A. Sustainability. I'm constantly on my clients to see the bigger picture. A garden should be about posterity, not prosperity.
Q. *Is there anything you still aspire to design?*
A. I'd like to get hold of a freeway or two. The original thinking behind the design of the freeways included amazing landscape architecture—very modern, futuristic and environmentally sensitive. Now it's degenerated into a piecemeal approach.
Q. *Whom do you like to work with?*
A. In any client I always look for a sense of humor. I am fervently steadfast in my beliefs, but I do like clients who will chuckle once or twice and be candid.
Q. *Do you have a style secret?*
A. For me the most brilliant ideas are usually third-grade solutions—simple, obvious and elementary. I hate over-thought design.
Q. *What is the most underrated plant?*
A. Any plant that's native to the locale. I constantly hear: "I want my garden to look like Provence." Why? What's wrong with Southern California? In the landscape business, the grass is always greener ...—**JF**

For more information see jaygriffith.com.

CLOCKWISE FROM TOP LEFT: SAXON HOLT; DOMINIQUE VORILLON; A.AMY; LESLIE JAY BOSCH

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